IMPERIAL EDITION

Bellak New Method For the Piano

NEW STUDENTS' EDITION...
ENLARGED AND REVISED

Containing

MELODY OF LOVE
MOON WINKS
POLKA DE LA REINE
LOVE SONG *by Nevin*
FIFTH NOCTURNE
SPRING SONG
BEAUTIFUL STAR OF HEAVEN
STAR OF THE SEA

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with
ENGLISH AND FRENCH TEXT
French Translation by F. RAYNAUD

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TORONTO, CANADA

DICTIONNAIRE

DES TERMES DE MUSIQUE LES PLUS USITÉS.

Accelerando—De plus en plus vite.
Accidents—Dièses, bémols ou bécarres.
Accompagnement—Partie ajoutée au chant pour complét. l'harmonie.
Adagio—Lent.
Adagio Assai—Très lent.
Ad libitum—A volonté, sans observer la mesure.
Affettuoso—Tendre.
Agilita—Agilité.
Agitato—Agité; avec feu.
Alla breve—Comme à 2 temps 2/2.
Allegretto—Un peu vite.
Allegro—Vite et joyeux.
Allegro assai—Très vite.
Allegro con Fuoco—Vite et animé.
Allegro Furioso—Vite et véhement.
Allegro Vivace—Vite, à la course.
Al Segno—Recommencez au signe *:S:*.
Alta ou 8va—Jouez à l'octave.
Alto—La voix basse de la femme.
Amoroso—Tendrement, amoureusement.
Andante—Un peu lent.
Andantino—Un peu plus lent qu'Andante.
Animato—Animé.
A piacere—A volonté, sans observer la mesure.
A poco piu lento—Un peu plus lent.
A poco piu mosso—Un peu plus vite.
Appogiatura—Appogiature, note d'agrément.
Aria—Air, mélodie.
Armonioso—Harmonieusement.
Arpeggio—Arpége.
Attaca—Attaquez de suite.
A Tempo—Revenez au mouvement.
Barcarolle—Chant des gondoliers vénitiens.
Baryton—Voix d'homme entre ténor et basso.
Basse—La voix d'homme la plus profonde.
Ben marcato—Bien marqué.
Bis—Deux fois.
Brillant—Brillant.
Bric—Avec vie.
Cadence—Improvisation sur un repos.
Calendo—Laissez les sons se perdre.
Cantabile—Chant gracieux.
Capriccio—Avec caprice.
Chant—Une mélodie.
Coda—La fin d'un morceau.
Con Anima—Avec âme.
Col, colla, con—Avec.
Commodo—Commodément.
Concert—Soirée musicale.
Concerto—Composition musicale pour un instrument, avec accompagnement.
Con Delicatezza—Avec délicatesse.
Con Disperazione—Avec désespoir.
Con Dolore—Avec douleur.
Con Eleganza—Avec élégance.
Con Energico—Avec énergie.
Con Espressione—Avec expression.
Con Fuoco—Avec ardeur.
Con Furia—Avec fureur.
Con Grazia—Avec grâce.
Con Impetio—Avec inpétuosité.
Con Justo—Avec exactitude.
Con Lentezza—Lentement.
Con Moto—En pressant.
Con Precisione—Avec précision.
Con Spirito—Avec intelligence.
Crescendo—En augmentant de force.
Da Capo, or D. C.—Recommencez le morceau.
Decrescendo—Diminuez le son.
Delicamente / Delicato—Avec délicatesse.
Diminuendo—Diminuez le son.
Di Molto—Beaucoup.
Divoto—Avec dévotion.
Dolce—Doux.
Dolce con Gusto—Doux et avec goût.
Dolcezza—Doux,
Dolente / Doloroso—Avec douleur.
Dominante—La quinte de l'échelle musicale.
Dritta—Main droite.
D.S.—Au signe.
Duet, duette, duo—Composition pour deux voix ou deux instruments.
E—Et.
Elegante / Eleganza, con.—Avec élégance.
Energico—Avec énergie.
Expressivo / Expressione, con—Avec expression.
Etude—Exercice, étude sur le piano.
Forte—Fort.
Fortissimo—Très fort.
Forza—Avec force.
Forzando, Fz—En augmentant la force du son.
Fuoco—Feu ou passion.
Fuocoso—Plein de feu.
Furioso—Avec beaucoup d'animation.
Glissando—En glissant.
Grandioso—Majestueusement.
Grazioso—Gracieusement.
Gusto—Avec goût.
Larghetto—Un peu lent.
Largo—Le mouvement le plus lent.
Largo di Molto—Très lent.
Legato—Lié.
Leggeranza, / Leggermente, / Leggiero, etc.—Léger.
Lentando—En allant de plus en plus lent.
Lento—Lent sans contrainte.
Loco—Tel qu'écrit.
M—A demi.
Ma—Mais.
Maestoso—Majestueusement.
Marcato—Marqué.
Martellato—Martelé.
Melodioso—Chantant.
Meno—Moins.
Metronome—Instrument servant à fixer le mouvement des compositions musicales.
Mode—Majeur ou mineur selon que la tierce de la gamme est majeure ou mineure.
Moderato—Modérément.
Modulation—Changement d'une gamme à une autre.
Molto—Beaucoup.
Morendo—En mourant.
Mosso—Animé.
Notation—L'art d'écrire la musique.
Note—Figure qui represente les sons.
Obligato—Obligé.
Octave—Série de huit tons.
Ottava Alta—Un octave plus élevé.
Pastorale—Chant à six-huit, d'une allure gracieuse.
Ped—Pédale.
Perdendo, / Perdendosi.—En mourant.
Piano—Doux.
Piu—Plus.
Poco—Un peu.
Portamento—Port de voix d'une note à la suivante.
Prelude—Courte introduction.
Presto, Prestissimo—Vite. Très vite.
Primo—Première fois.
Primo Tempo—Le premier mouvement.
Quartette—Composition à quatre parties.
Quintette—Composition à cinq parties.
Rallentando—En ralentissant.
Recitatif—Parlé.
Religioso—Religieusement
Rhythme—Mouvement.
Rigore—Rigueur.
Rinforzando—En reforçant.
Risoluto—Résolument.
Ritardando—En retardant.
Scherzando—En badinant.
Scherzo—Badin.
Semplice—Simplement.
Sentimento—Avec sentiment
Serio, Serioso—Sérieusement.
Storzando—En renforçant le son sur une note.
Smorendo, / Smorzando.—En mourant,
Soave—Suave.
Solfege—L'art de chanter en nommant les notes.
Solo—Seul.
Soprano—Voix de dessus chez la femme.
Sostenuto—Soutenu.
Sotto Voce—En retenant la voix.
Staccato—Détaché.
Subito—Vite.
Tacet—Silence.
Tempo—Temps.
Tempo di Marcia—Temps de marche.
Tempo Gusto—Bien dans le mouvement.
Tenor—Voix d'homme la plus élevée.
Tremendo—En tremblant.
Trille—Répétition prolongée d'une note et de la note supérieure.
Trio—Composition à trois parties.
Troppo—Trop.
Tutti—Tous.
Velece—Rapidement.
Vigoroso—Avec vigueur.
Vivace—A la course.
Volti Subito—Tournez vite.

New

"STUDENTS' EDITION"

Enlarged and Revised

A NEW METHOD

FOR THE

PIANOFORTE

BY

JAMES BELLAK

Foreign Fingering

Nouvelle

"EDITION DES ELEVES"

Augmentée et Revisée

UNE NOUVELLE METHODE

POUR LE

PIANO

PAR

JAMES BELLAK

Doigter à la française

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ILLUSTRATED POSITIONS OF THE HANDS

LES POSITIONS DES MAINS ILLUSTREES



CORRECT POSITION FOR THE LEFT HAND.
POSITION CORRECTE POUR LA MAIN GAUCHE.



CORRECT POSITION FOR THE RIGHT HAND.
POSITION CORRECTE POUR LA MAIN DROITE.

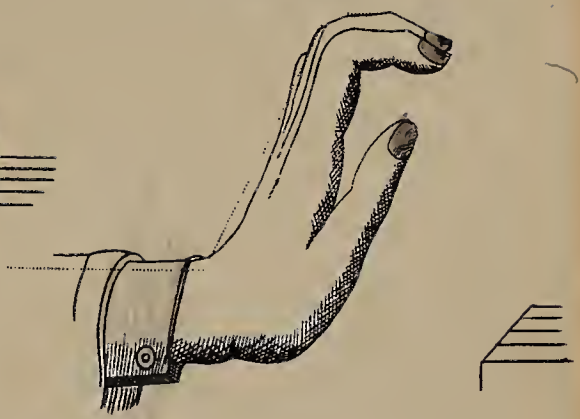


CORRECT POSITION FOR BODY AND ARM.
POSITION DU CORPS ET DU BRAS.

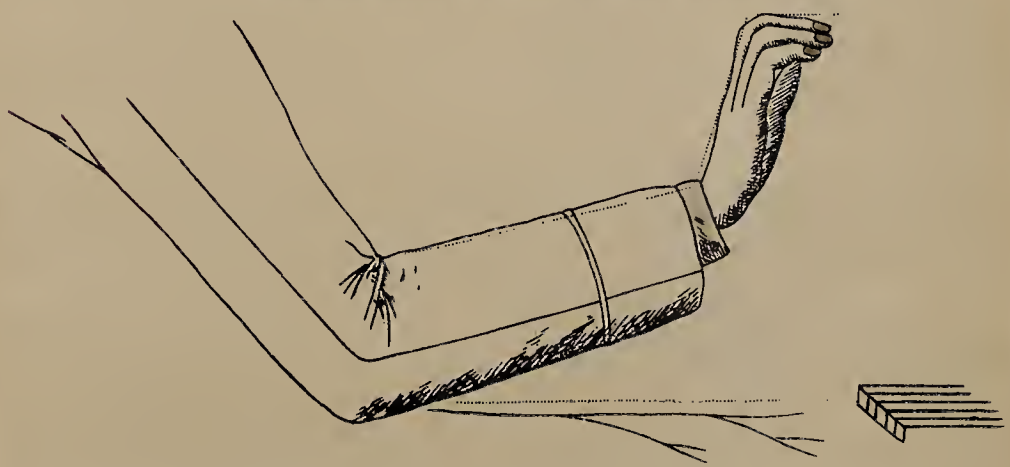
I. Stroke of the First Finger.
Attaque du premier doigt.



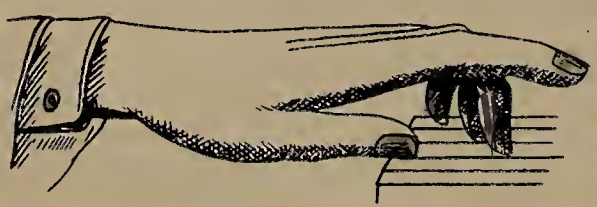
II. Stroke of the Wrist.
Attaque du poignet.



III. Stroke of the Wrist and Forearm combined.
Attaque du poignet et de l'avant bras simultanément.



IV. Position of the First Finger for Staccato Stroke.
Position du premier doigt pour l'attaque du staccato.



V. Position after the Stroke.
Position après l'attaque.

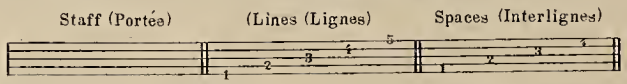


Rudiments of Music

There are seven notes in music, which are called after the first seven letters of the Alphabet:– A, B, C, D, E, F, G, and repeated according to the Compass of the Instrument. The notes are placed on and between five lines or spaces, called a Staff or Stave.

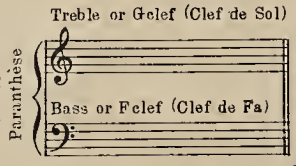
Les Eléments de Musique

Il y a sept notes en musique, qui s'appellent d'après les sept premières lettres de l'alphabet:– C, D, E, F, G, A, B, ou Do, Ré, Mi, Fa, Sol, La, Si, et on les répéte selon le clavier de l'instrument. On met les notes sur cinq lignes, et dans les quatre interlignes entre ces lignes, qui s'appellent portée.



Piano or Organ music is composed on two Staves, the upper staff is used for the Treble or Gclef, the higher part, and is generally played with the right hand. The lower staff is used for the Bass or Fclef, the lower part, and is generally played with the left hand.

La musique pour le piano ou l'orgue est écrite sur deux portées; on utilise la portée supérieure pour la clef de sol, et généralement l'on joue avec la main droite. On utilise la portée inférieure pour la clef de fa, et l'on joue avec la main gauche.



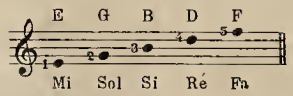
Both staves are connected with a Brace. Striking the note on the first line of the Treble, E, with the first finger of the right hand, omitting one key, and each second key struck with the next finger will give to the pupil the five notes on the lines, while the four omitted keys, between the fingers, are the notes in the spaces.

Knowing, where the note on the first line is, will easily guide the pupil to find the notes on the five lines, and to use the four omitted keys for the four spaces.

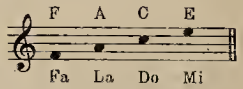
On joint les deux portées par une paranthèse. Touchant la note sur la première ligne de la clef de sol, Mi, avec le premier doigt de la main droite, omettant une touche, et touchant chaque deuxième touche avec le doigt suivant, cela donnera à l'élève les cinq notes sur les lignes, et les quatre touches omises entre les doigts seront les notes dans les interlignes.

Sachant où est la note sur la première ligne, cela guidera l'élève à trouver les notes sur les cinq lignes, et à employer les quatre touches omises pour les quatre interlignes.

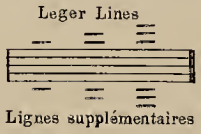
Notes on the 5 lines
Notes sur les 5 lignes



Notes in the 4 spaces
Notes dans les 4 interlignes

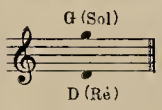


For higher or lower notes, short lines are used above and below the staff, called leger lines, equidistant from the lines of the staff, omitting one key for the space.
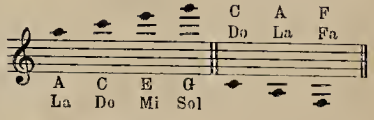


Pour les notes élevées ou les notes plus bas, on utilise les petites lignes au-dessus et au-dessous de la portée, appelées lignes supplémentaires, à la même distance des lignes de la portée, omettant une touche pour l'interligne.

Notes above and below the staff



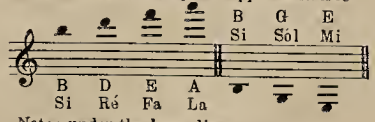
Notes au-dessus et au-dessous de la portée

Notes on the leger lines, above and below the staff
Notes sur les lignes supplémentaires, au-dessus et au-dessous de la portée



Notes above the leger lines
Notes au-dessus des lignes supplémentaires

Above and below the staff
Au-dessus et au-dessous de la portée



Notes under the leger lines
Notes au-dessous des lignes supplémentaires

The Bass notes are learned in the same manner as the treble. The note on the first line in the Bass is called G, striking this note with the fifth finger of the left hand

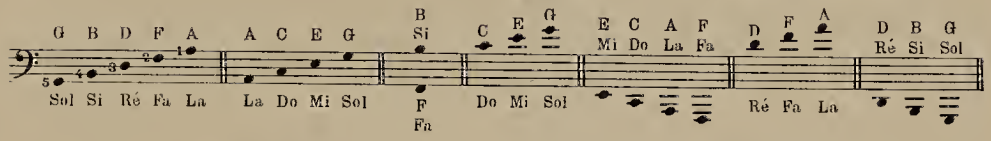
Les notes de la clef de fa sont apprises de la même manière que dans la clef de sol. La note sur la première ligne dans la clef de fa s'appellent Sol, touchant cette note
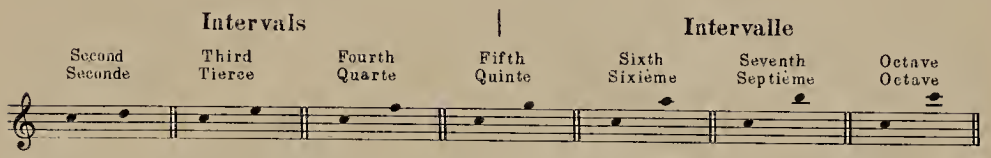
and omitting one key for the space, the other fingers successively will strike the notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.

Additional or leger lines are also used in the Bass clef, omitting one key for the note in the space.

avec le cinquième doigt de la main gauche, et laissant une touche pour l'intervalle, les autres doigts successivement toucheront les notes sur les cinq lignes, et les quatre touches (mise de côté) entre les doigts, sont les notes dans les interlignes.

Lignes additionelles ou supplémentaires sont utilisées aussi pour la clef de fa, laissant une touche pour la note dans l'interligne.





Keyboard of Seven and One-Third Octaves

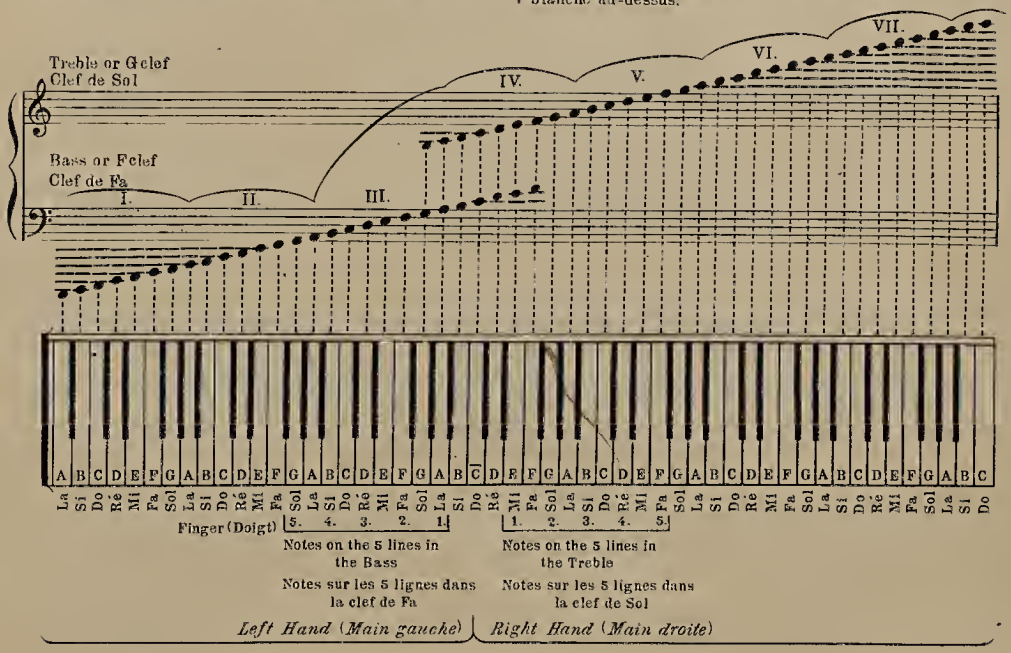
Commencing on A in the Bass and ascending to C in the Treble.

The white keys represent the natural notes in their alphabetical order, proceeding from left to right, as shown in the following diagram. Every black key is the sharp of the white key below, and the flat of the white key above it.

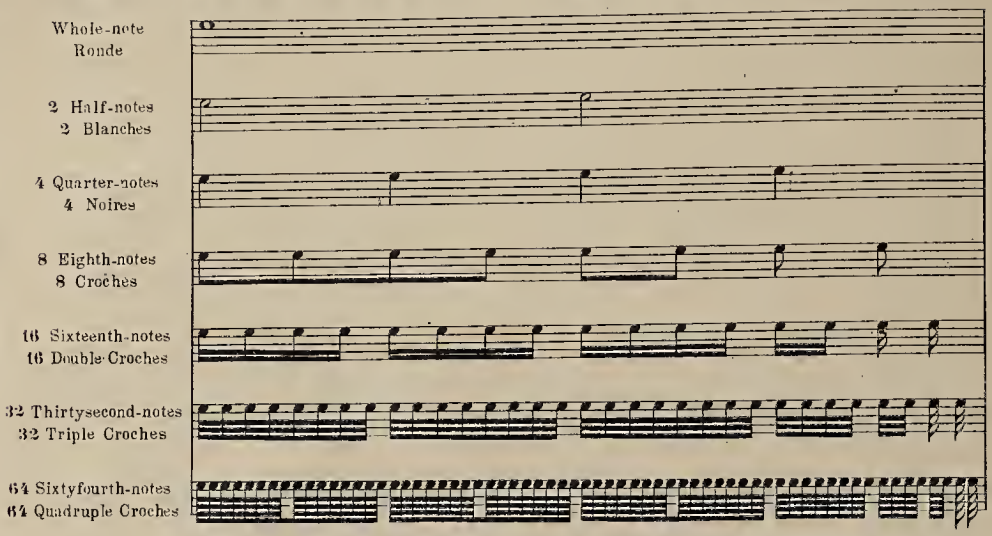
Clavier de Sept Octaves un tiers

Commençant par la note La dans la clef de fa, et montant jusqu'au Do dans la clef de sol.

Les touches blanches représentent les notes naturelles dans leur ordre régulier, allant de gauche à droite comme le diagramme suivant. Chaque touche noire est le dièse de la touche blanche au-dessous, et la bémol de la touche blanche au-dessus.

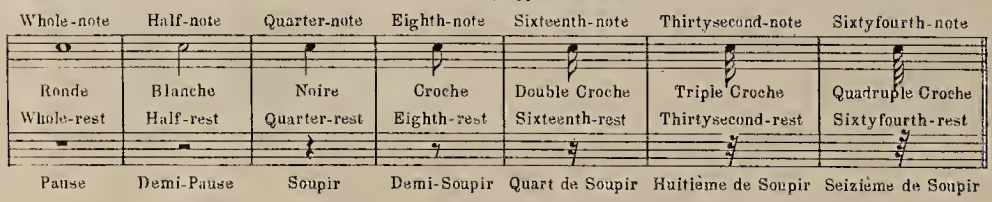


Value and Form of the Notes and Rests | Valeur et Forme des Notes et Silences



The notes have their corresponding Signs of Silence, called Rests.

Les notes ont des signes qui ont la même durée et qu'on appelle Silences.

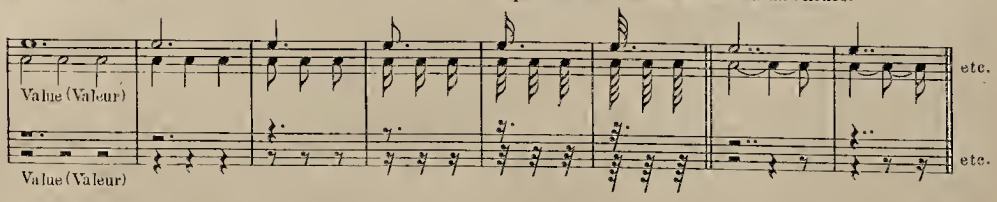


A dot placed after a note or its rest makes it one half as long again.

Two dots placed after a note or its rest add three-quarters to its length.

Un point placé après la note ou le silence est équivalent à la moitié de la note ou du silence.

Deux points placés après la note ou le silence valent trois-quarts de la valeur de la note ou du silence.



Every piece of music is divided by barlines, and the space and contents between two barlines is called a measure.

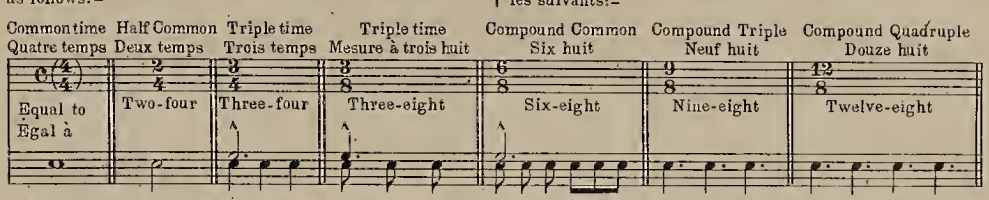
A double barline ‖ indicates the end of a strain or musical idea, and a repeat sign :‖ indicates that which comes before must be repeated.

Chaque morceau de musique est divisé par des barres de mesure, et l'espace contenu entre deux barres de mesure est appelé une mesure.

Une double-barre ‖ indique la fin du morceau ou de l'idée harmonieuse, et un signe de répétition :‖ indique que la partie du morceau depuis le signe doit être répété.

The various degrees of time and value of the measure are as follows:–

Les degrés variés de temps et la valeur de la mesure sont les suivants:–



When a line is drawn through the **C**, thus ¢, which is called Alla Breve, two are counted in a bar.

Quand une ligne est tirée au travers de **C**, exemple ¢, qui s'appelle C-barré, c'est une mesure à deux temps.

Accidentals

A sharp (♯) placed before a note, raises it half a tone, for which purpose the next key above the note must be struck, whether white or black, as each key respective to its next, is a half tone.

A flat (♭) placed before a note, lowers it half a tone, for which purpose the next key below must be struck, whether white or black.

A double sharp (×) raises the note a whole tone.

A double flat (𝄫) lowers the note a whole tone.

A natural (♮) dissolves the influence of a sharp or flat and restores the note to its primitive state.

Signes d'Alterations

Le dièse (♯) placé devant une note éléve la note d'un demi-ton, et la touche suivant la note doit être jouée, noire ou blanche, chaque touche ayant la valeur d'un demi-ton.

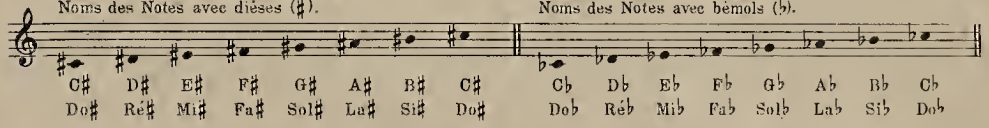
Le bémol (♭) placé devant une note baisse la note d'un demi-ton, et la touche d'avant doit être jouée, noire ou blanche.

Un double-dièse (×) éléve la note d'un ton.

Un double-bémol (𝄫) baisse la note d'un ton.

Le bécarre (♮) détruit l'effet du dièse ou du bémol et remet la note dans son ton naturel.

Names of the notes with sharps (♯).
Noms des Notes avec dièses (♯).



Names of the notes with flats (♭).
Noms des Notes avec bémols (♭).

The sharps and flats placed at the beginning of a composition are called the "Signature" and rule the whole piece.

Les dièses et les bémols placés au commencement d'un morceau s'appellent "Signes de Transposition" ou l'armature et donnent la tonalité du morceau de musique.

Table of Major Keys (♯ and ♭)

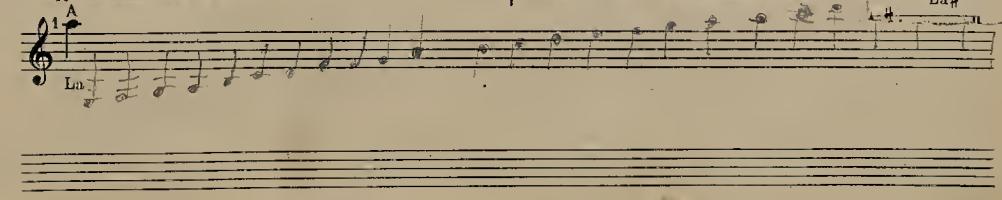
Les Gammes tonique Majeures (♯ et ♭)
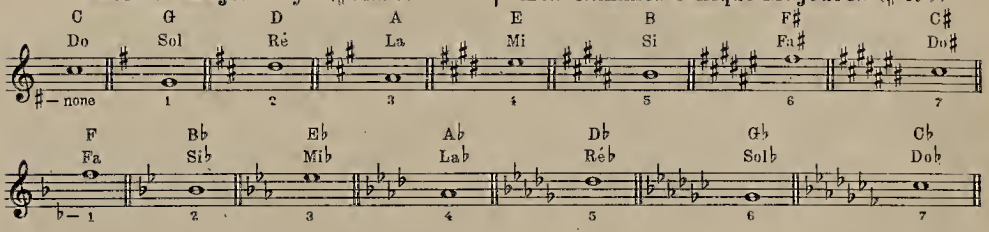


Table of Minor [illegible] (♯ et ♭)

Copy the notes above the staff.

Copiez les notes au-dessus de la portée.



Position at the Piano

The position of the learner, at the piano, must be erect, easy and graceful, sitting opposite to the middle of the keyboard, and of such a heighth that the elbows are not lower than the keys; the wrist is raised above the arm, and the elbow must hang gracefully.

The tip-ends of the fingers (but not the nails) are to strike the keys; the thumb must not hang carelessly below the keys.

Practice slowly and count aloud as long as you use the Instruction Book and until the ear is accustomed to conceive the right time without counting.

Direction for Writing Music

In writing music, the head of the note should be made first. Press on the pen and remove the pressure when making the stem of the note. Do not crowd the notes too closely together. In beginning to write, it is advisable to use a soft pencil, and afterwards cover with ink.

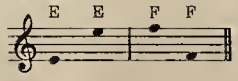
A clef is a sign placed at the beginning of the staff, to establish the names of the notes.

There are two clefs employed in Piano or Organ music, the G or Treble clef and the F or Bass clef.

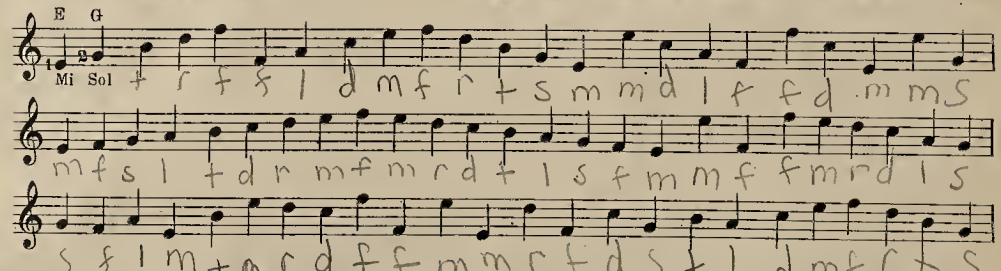
The Treble or G clef is placed on the second line of the staff, giving the name G to all notes on that line.



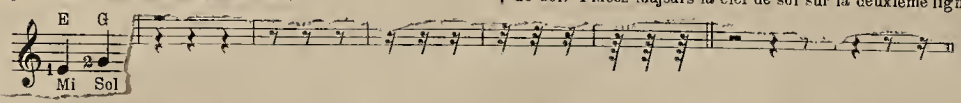
An octave is the distance from any letter to the same letter next above or below it.



Study the following notes in the Treble clef, then add name, number of line or space.



Copy the notes on lines and spaces in Treble clef. Always place the Treble clef on second line.



Every piece of music is divided by bar-lines, and the space and contents between two barlines is called a measure.



A double bárline ‖ indicates the end of a strain or musical idea, and a repeat sign :‖ indicates that which comes before must be repeated.

Position au Piano

La position de l'élève au piano, doit être droite, à l'aise et gracieuse, assis en face du centre du clavier; et de telle façon que les coudes ne soient pas plus bas que les touches; le poignet est élevé plus haut que le bras et le coude doit tomber gracieusement.

Les extrémités des doigts (mais pas les ongles) doivent frapper les touches; le pouce ne doit pas pendre négligemment au-dessous des touches.

Pratiquez lentement et comptez à haute voix aussi longtemps que vous utilisez la méthode et jusqu'à ce que l'oreille soit accoutumée à définir le temps qu'il faut sans compter.

Manière d'écrire la Musique

En écrivant la musique, la tête de la note doit être faite d'abord. Appuyez la pointe de la plume pour la tête de la note et diminuez graduellement la pression pour la queue. N'assemblez pas les notes trop serrées. En commençant à écrire il est préférable de se servir d'un crayon doux et ensuite de couvrir avec de l'encre.

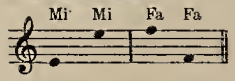
La clef est un signe placé au commencement de la portée, pour établir les noms des notes.

Il y a deux clefs employées en musique pour le piano ou l'orgue, la clef de sol et la clef de fa.

La clef de sol est placée sur la deuxième ligne de la portée, donnant le nom de Sol à toutes les notes sur cette ligne.



Une octave est la distance de n'importe quelle note à la même note au-dessus ou au-dessous.



Etudiez les notes suivantes dans la clef de sol, puis ajoutez le nom, le numéro de la ligne ou de l'interligne.

Copiez les notes sur les lignes et les interlignes dans la clef de sol. Placez toujours la clef de sol sur la deuxième ligne.

Chaque morceau de musique est divisé par des barres de mesure, et l'espace contenu entre deux barres de mesure est appelé une mesure.

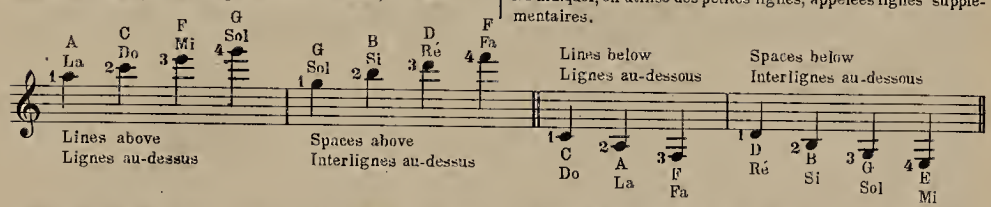


Une double-barre ‖ indique la fin du morceau ou de l'idée harmonieuse, et un signe de répétition :‖ indique que la partie du morceau depuis le signe doit être répété.

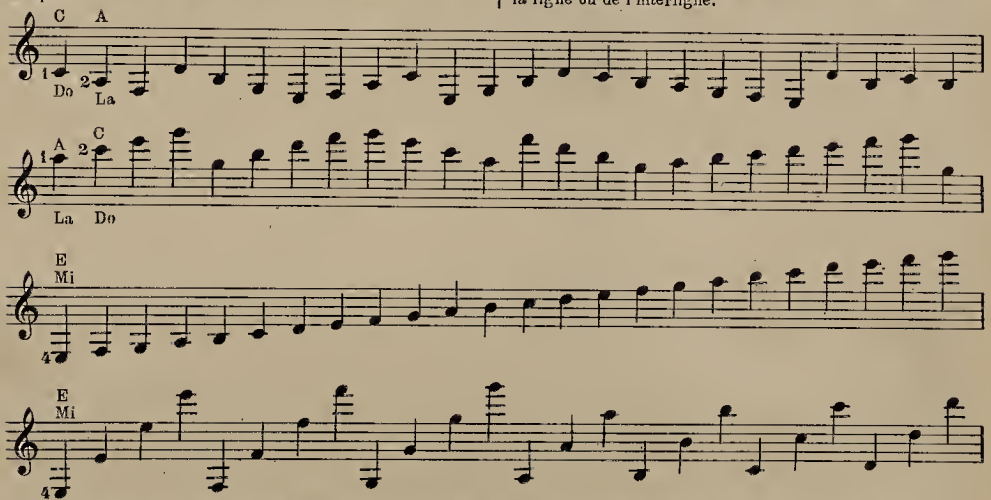
Leger Lines in Treble Clef

Above and Below the Staff

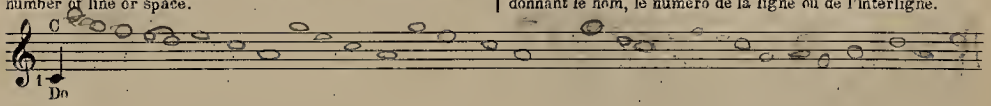
There are notes above and below the staff, and to indicate these, short lines, called Leger or Added Lines, are used.



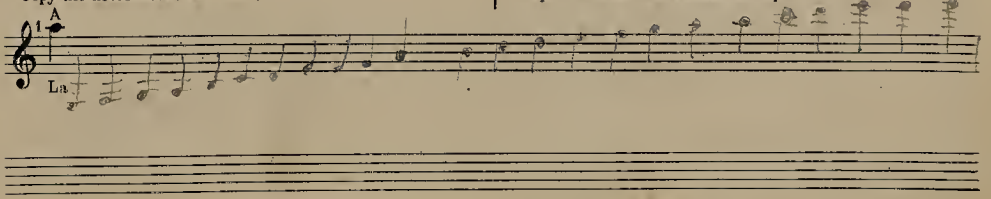
Study the following notes, then add name, number of line or space.



Copy the notes below the staff in Treble clef, giving name, number of line or space.



Copy the notes above the staff.



Lignes supplémentaires dans la Clef de Sol

Au-dessus et au-dessous la portée

Il y a des notes au-dessus et au-dessous de la portée, et pour les indiquer, on utilise des petites lignes, appelées lignes supplémentaires.

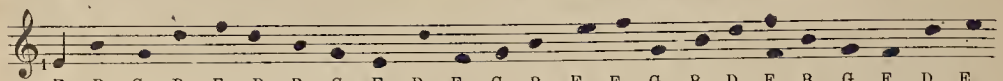
Etudiez les notes suivant, puis ajoutez le nom, le numéro de la ligne ou de l'interligne.

Copiez les notes au-dessous de la portée dans la clef de sol, donnant le nom, le numéro de la ligne ou de l'interligne.

Copiez les notes au-dessus de la portée.

Write on the lines of the staff notes corresponding with the following letters.

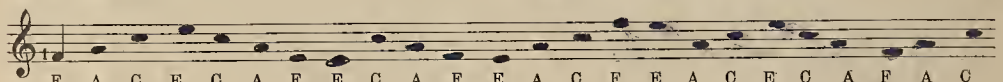
Ecrivez sur les lignes de la portée les notes correspondant aux mots de la gamme suivante.



E B G D F D B G E D F G B E F G B D F B G F D E
Mi Si Sol Ré Fa Ré Si Sol Mi Ré Fa Sol Si Mi Fa Sol Si Ré Fa Si Sol Fa Ré Mi

Write in the spaces of the staff notes corresponding with the following letters.

Ecrivez dans les interlignes de la portée les notes correspondant aux mots de la gamme suivante.



F A C E C A F E C A F E A C F E A C E C A F A C
Fa La Do Mi Do La Fa Mi Do La Fa Mi La Do Fa Mi La Do Mi Do La Fa La Do

The Bass or F clef is placed on the fourth line of the staff, giving the name F to all notes on that line.



F

La clef de fa est placée sur la quatrième ligne de la portée, donnant le nom de Fa à toutes les notes sur cette ligne.

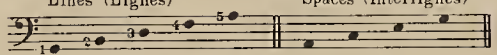


Fa

The lines and spaces of the staff in Bass clef are named thus:—

Les lignes et interlignes de la portée en la clef de fa sont appellées comme il suit:—

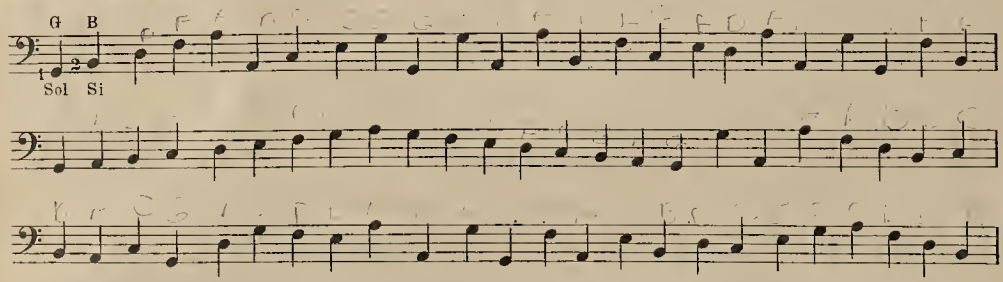
Lines (Lignes) Spaces (Interlignes)



G B D F A A C E G
Sol Si Ré Fa La La Do Mi Sol

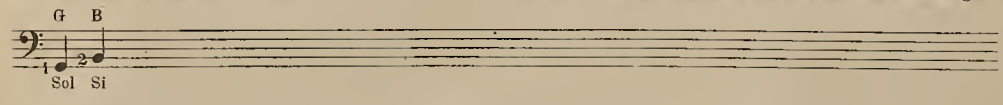
Study the following notes in Bass clef, then add name, number of line or space.

Etudiez les notes suivantes dans la clef de fa, puis ajoutez le nom, le numéro de la ligne ou de l'interligne.

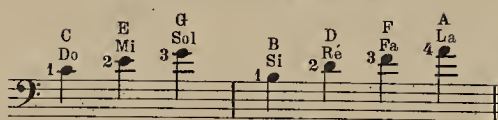


Copy the notes on lines and spaces in Bass clef. Always place the Bass clef on fourth line.

Copiez les notes sur les lignes et les interlignes dans la clef de fa. Placez toujours la clef de fa sur la quatrième ligne.
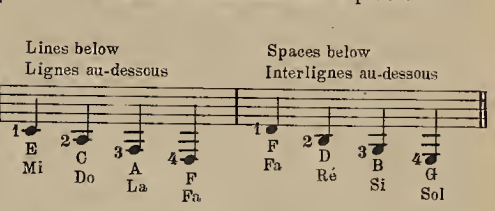


Leger Lines in Bass Clef
Above and Below the Staff



Lines above
Lines au-dessus

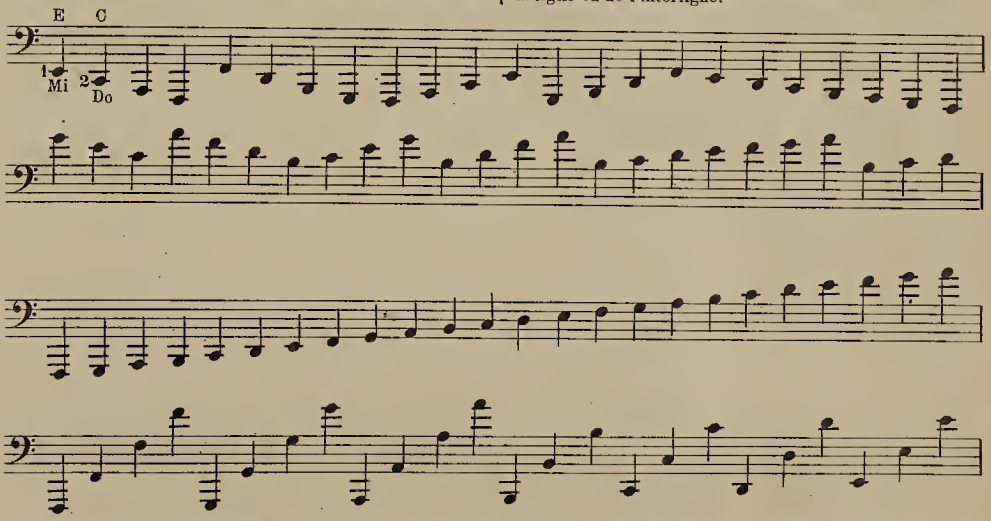
Spaces above
Interlignes au-dessus

Lignes supplémentaires dans la Clef de Fa
Au-dessus et au-dessous la portée



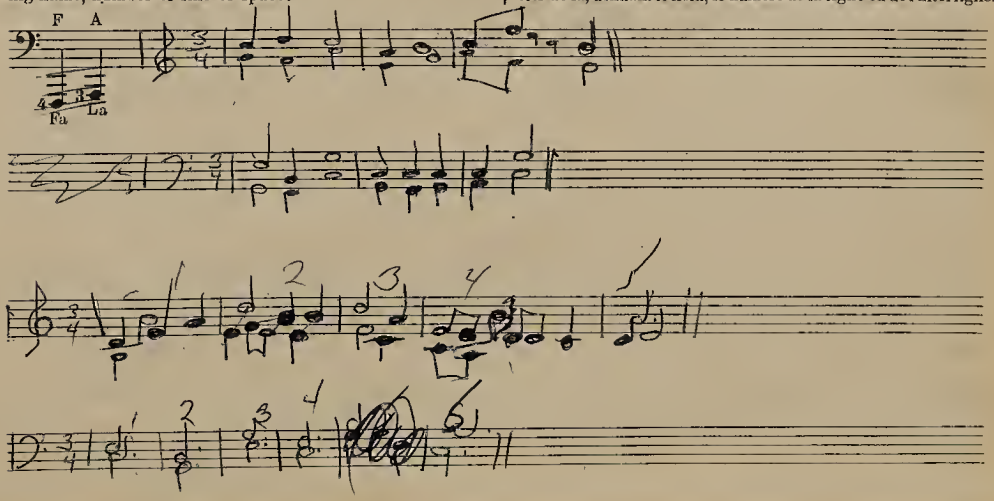
Study the following notes, then add name, number of line or space.

Etudiez les notes suivant, puis ajoutez le nom, le numéro de la ligne ou de l'interligne.
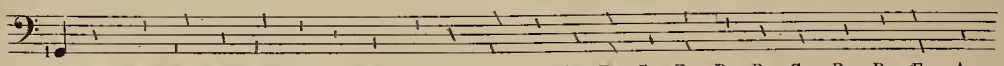


Copy the notes above and below the staff in Bass clef, giving name, number of line or space.

Copiez les notes au-dessus et au-dessous de la portée dans la clef de fa, donnant le nom, le numéro de la ligne ou de l'interligne.



Write on the five lines of the staff notes corresponding with the following letters.

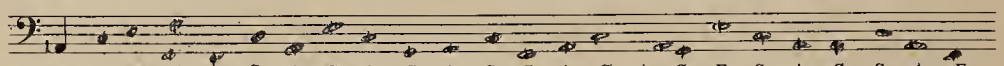
Ecrivez sur les cinq lignes de la portée les notes correspondant aux mots de la gamme suivante.



G B D F A F D B G D B F D A F G F D B G B D F A
Sol Si Ré Fa La Fa Ré Si Sol Ré Si Fa Ré La Fa Sol Fa Ré Si Sol Si Ré Fa La

Write in the four spaces of the staff notes corresponding with the following letters.

Ecrivez dans les quatre interlignes de la portée les notes correspondant aux mots de la gamme suivante.



A C E G F C A E C G A C G A C A G E C A G C A F
La Do Mi Sol Fa Do La Mi Do Sol La Do Sol La Do La Sol Mi Do La Sol Do La Fa

Write on lines and in spaces above the staff notes corresponding with the following letters.

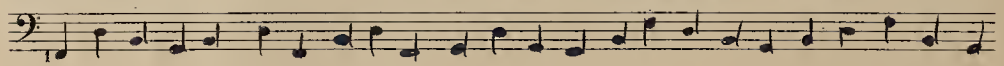
Ecrivez sur les lignes et dans les interlignes au-dessus de la portée les notes correspondant aux mots de la gamme suivante.



C E G B D F A F D B G E C E B G D F A B D G E C
Do Mi Sol Si Ré Fa La Fa Ré Si Sol Mi Do Mi Si Sol Ré Fa La Si Ré Sol Mi Do

Write in spaces below the staff notes corresponding with the following letters.

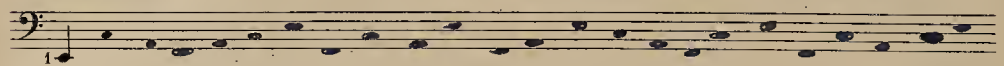
Ecrivez dans les interlignes au-dessous de la portée les notes correspondant aux mots de la gamme suivante.



F D B G B D F B D F G D G F B F D B G B D F B G
Fa Ré Si Sol Si Ré Fa Si Ré Fa Sol Ré Sol Fa Si Fa Ré Si Sol Si Ré Fa Si Sol

Write on lines below the staff notes corresponding with the following letters.

Ecrivez sur les lignes au-dessous de la portée les notes correspondant aux mots de la gamme suivante.



E C A F A C E F C A E F A E C A F C E F C A C E
Mi Do La Fa La Do Mi Fa Do La Mi Fa La Mi Do La Fa Do Mi Fa Do La Do Mi

Explanation of Abbreviations

f, Forte – Loud – Fort. *mf, Mezzo-Forte* – Moderately loud – Demi-Fort. *sf, sfz* – Sforzando – Vide forzando.
rf, rfz, rinf. – Rinforzando – Vide forzando. *fz, Forzando* (>∧) – To be played with force and emphasis – en renforçant.
fp, Forte-Piano – The first note loud, the second note soft – La première note avec force, la seconde avec douceur.
mfp, Mezzo-forte Piano – Moderately loud, then soft – Demi-Fort, ensuite doux. *ff, Fortissimo* – Very loud – Très fort.
p, Piano – Soft – Doux. *pp, Pianissimo* – Very soft – Très doux. *mp, Mezzo-Piano* – Rather soft – Peu doux.
ppp, Pianissimo possible – As soft as possible – La plus doux possible. *Staccato,* (ı ·) – Detached – Détaché.
Crescendo, Increasing in tone – En augmentant de force. *Tenuto,* (–) Held on – Tenu.
Decrescendo, Diminishing in tone – Diminuez le ton. (En diminuant.) *Legato,* – Slurred – Lié.
Fermata, (𝄐) – Pause – Point de repos. *Pedal,* (Ped.) – Pedal – Pédale. * Sign for raising the Pedal – Signe d'arret.

Note: – A complete list of the principal words used in modern music, with their abbreviations and explanations will be found on the inside of the cover of this book.

Explication des Abréviations

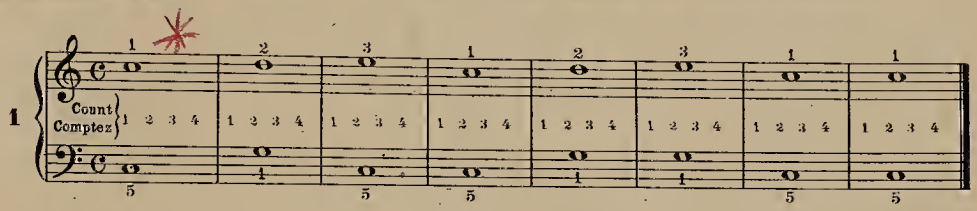
Note: – La liste complète des mots principaux, utilisés en musique moderne, avec les abréviations, et des explications sera trouvée sur l'intérieur de la couverture de ce livre.
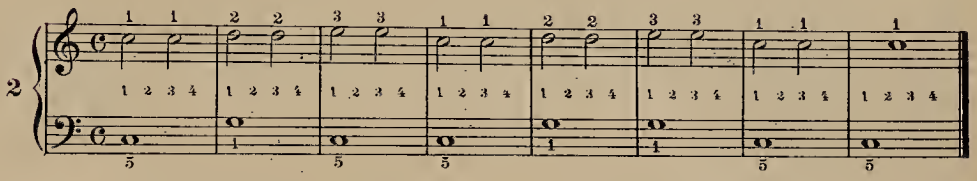
Exercises and Studies
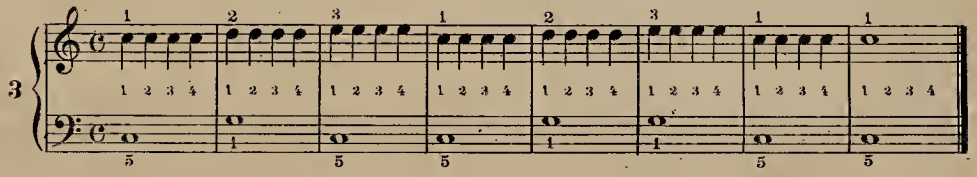
(Des Exercices et des Etudes)
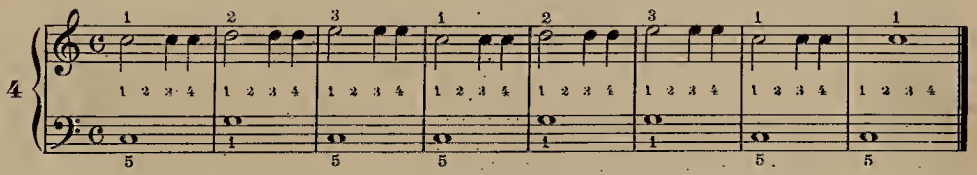
Play at once with both hands, minding the Finger marks and count with an equal breath Four quarters in each measure in Common Time.

Joué avec les deux mains en regardant les numeros et comptant également quatre temps dans chaque mesure.
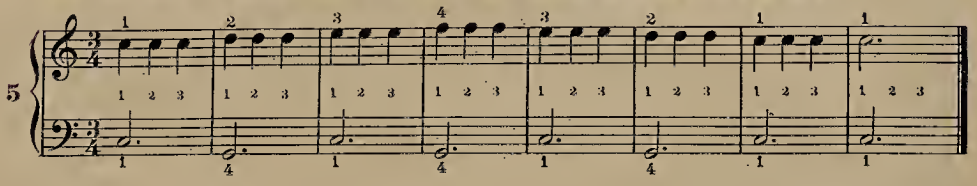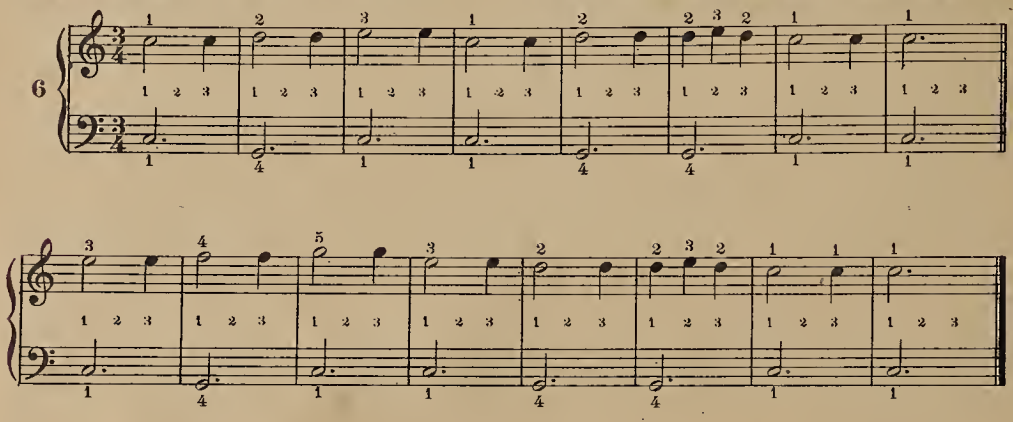








Count Three quarters in each measure of Three-four Time. | Comptéz trois temps dans chaque mesure.



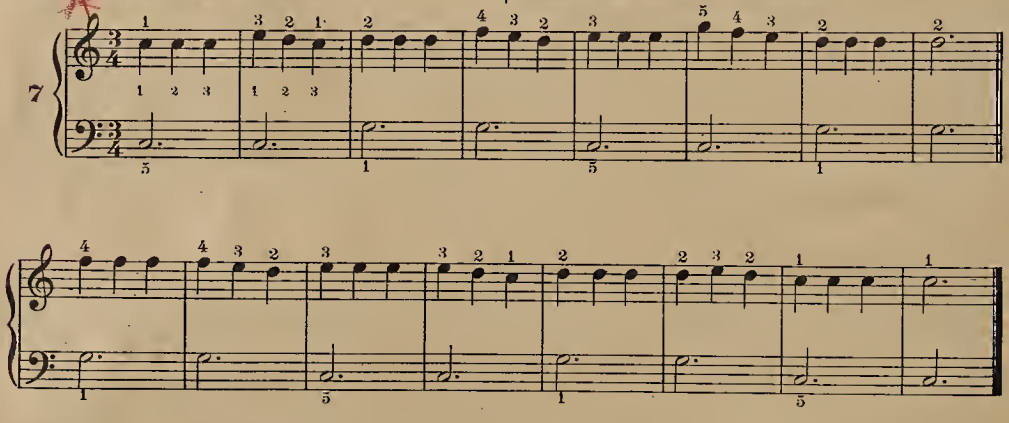
Count Three quarters in each measure, and observe that a dot after a half note increases its value one half.

Comptez trois temps dans chaque mesure, et remarquez que le point après une demi-note en augmente la valeur d'une moitié.



Count Three quarters in each measure.

Comptez trois temps dans chaque mesure.
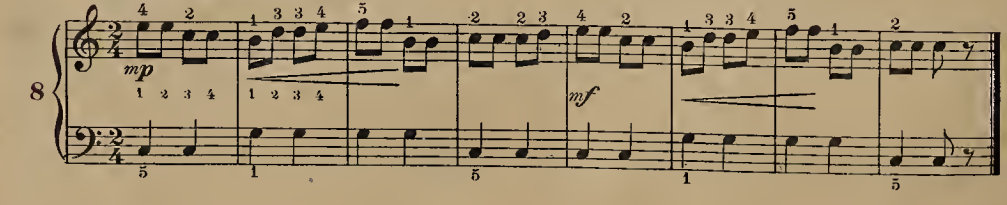


Lucy Long

Count Four eighths in each measure of Two-four Time.

Comptez quatre croches dans chaque mesure.

Tempo Moderato
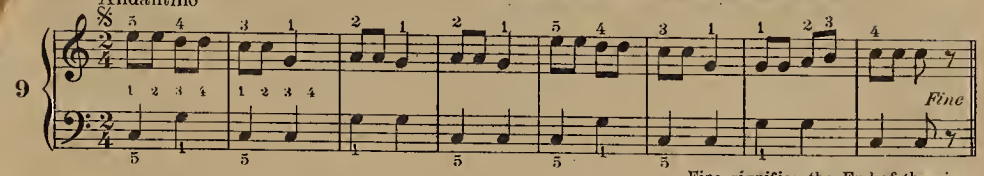


Pleasure Train Polka
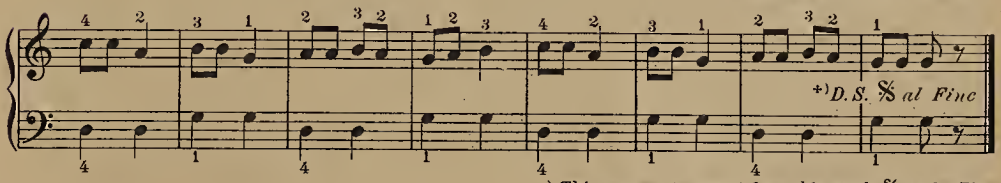
(Le Train de Plaisir)

Count Four eighths in each measure. | Comptez quatre croches dans chaque mesure.

Andantino



Fine signifies the End of the piece
Fine signifie la fin du morceau

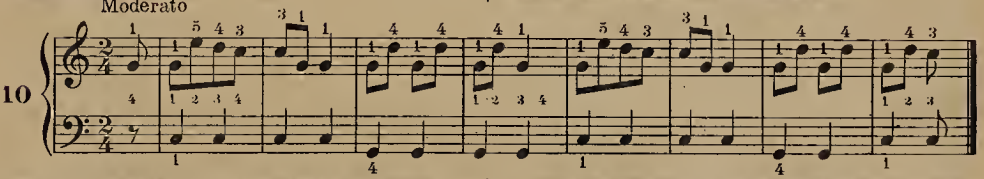


+) This means, to repeat from this mark 𝄋 to the Fine
+) Signifie de repeter de cette marque jusqu'à la fin

Fra Diavolo

Count Four eighths in each measure. | Comptez quatre croches dans chaque mesure.

Moderato



This piece begins with the fourth eighth of the measure and the last measure contains only three eighths, if the piece is repeated it will he complete.

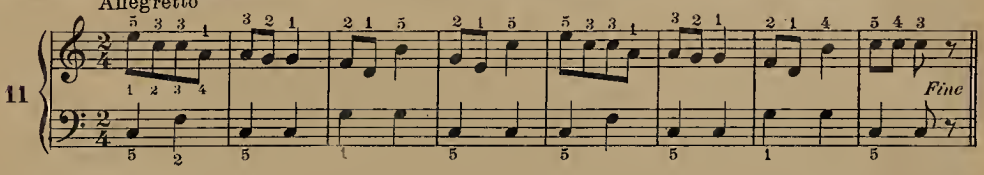
Ce morceau commence avec la quatrième croche de la mesure et la dernière mesure ne contient que trois croches, si le morceau est répété il sera complet.
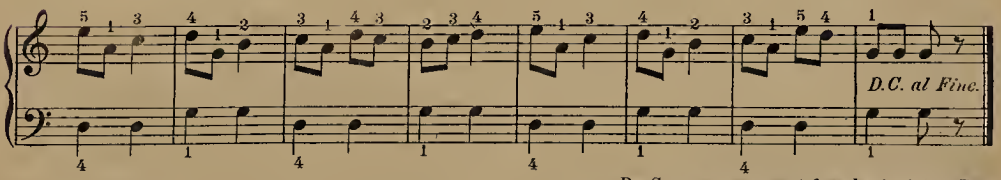
Happy Thoughts Polka

(Les Pensées Heureuses)

Count Four eighths in each measure. | Comptez quatre croches dans chaque mesure.

Allegretto





Da Capo means repeat from beginning to Fine
Veut dire répéter du commencement jusqu'à la fin

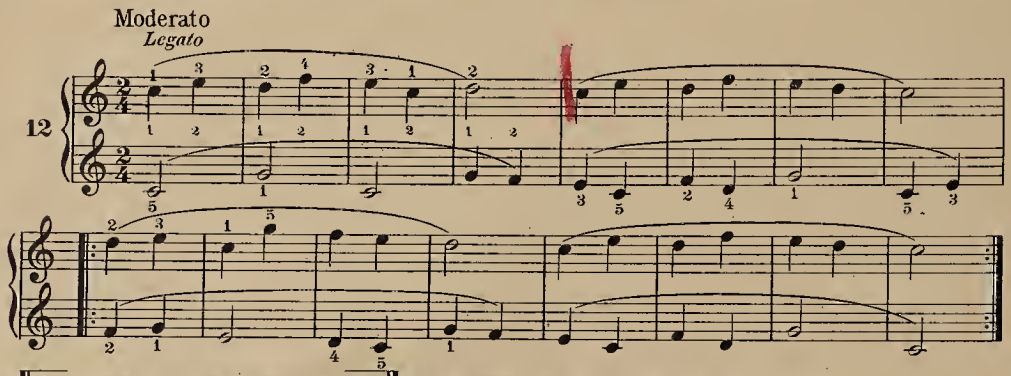
RECREATION No. 1

The pupil must not forget that a good position of the body, the arms, and the fingers, as well as a good touch and strict keeping of the time, are the basis of good playing.

A Legato Sign ⁀ played smoothly and connected.

L'élève ne doit pas oublier qu'une bonne position du corps, des bras et des doigts, aussi bien que la manière de toucher, et le temps sont la base de son succès.

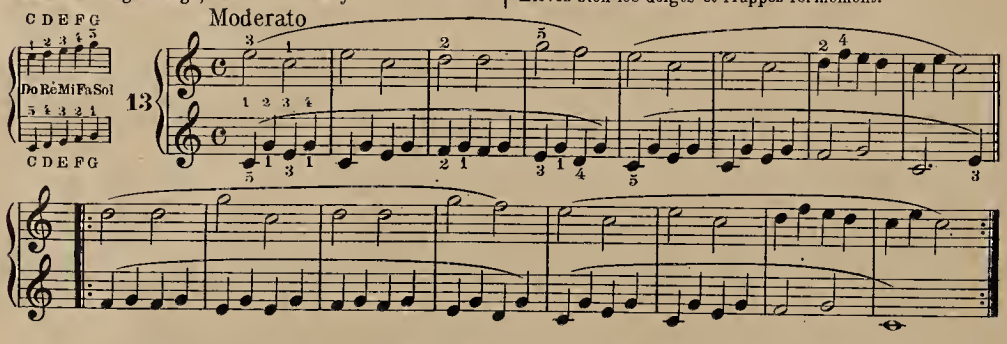
Le signe Legato ⁀ veut dire doucement et lié.



Repeat all between the two signs. Répétez tout ce qui se trouve entre les deux signes.

RECREATION No. 2
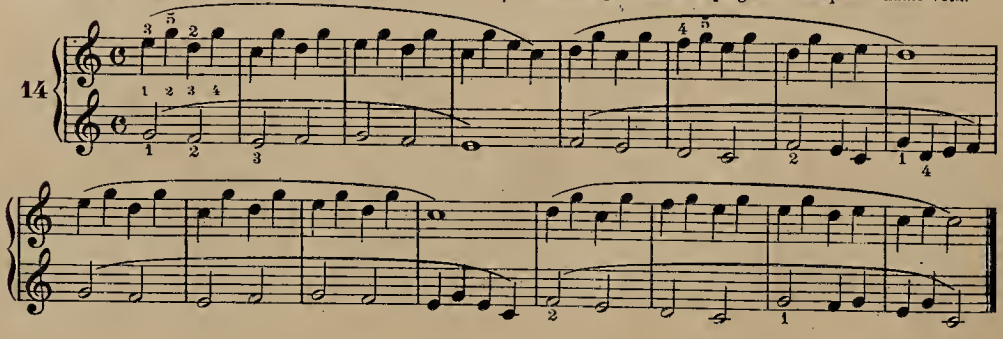
Raise the fingers high, and strike firmly. | Elevez bien les doigts et frappez fermement.



RECREATION No. 3

Allegretto

Do not let the wrist hang down. Count aloud. | Ne laissez pas baisser le poignet. Comptez à haute voix.

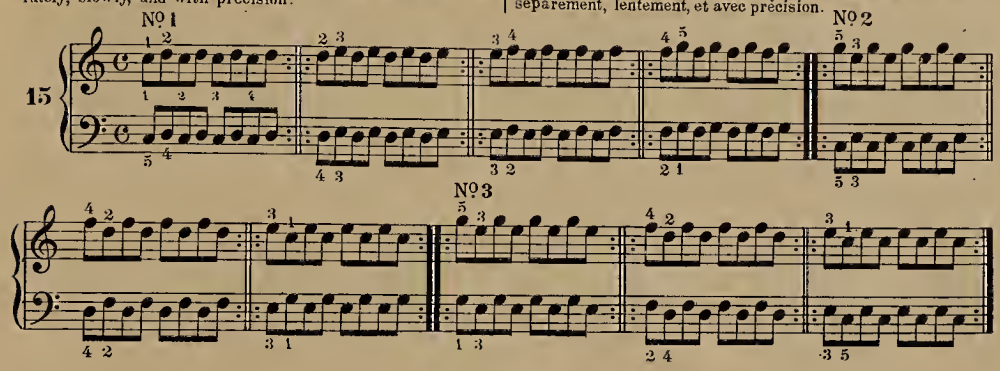


Finger Gymnastics

(Gymnastique des Doigts)

Finger Exercise should be practised with each hand separately, slowly, and with precision.
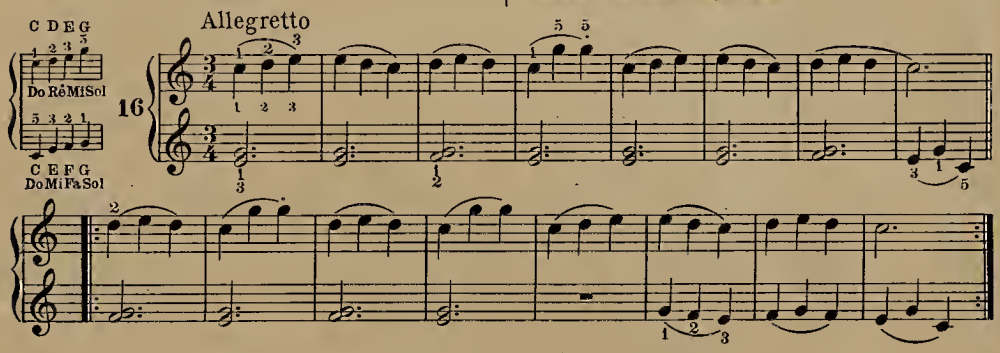
Cet exercice des doigts doit être pratiqué avec chaque main séparément, lentement, et avec précision.



RECREATION No. 4

Count Three in each measure.

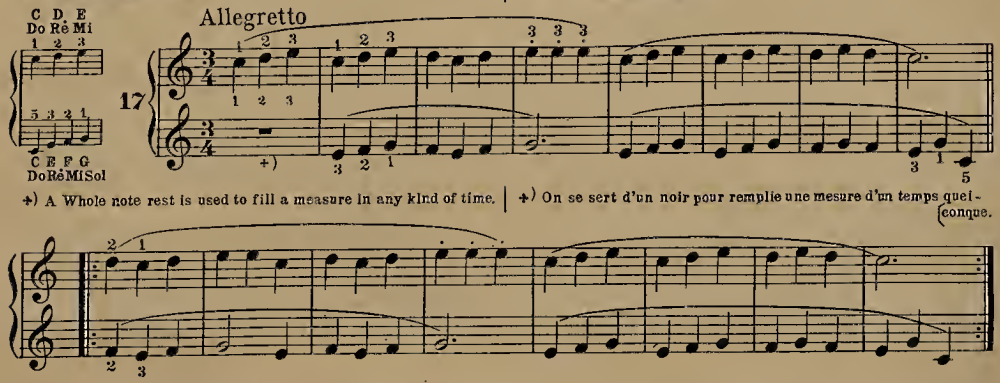
Comptez trois dans chaque mesure.



RECREATION No. 5

Raise the fingers high.

Elevez bien les doigts.



+) A Whole note rest is used to fill a measure in any kind of time.
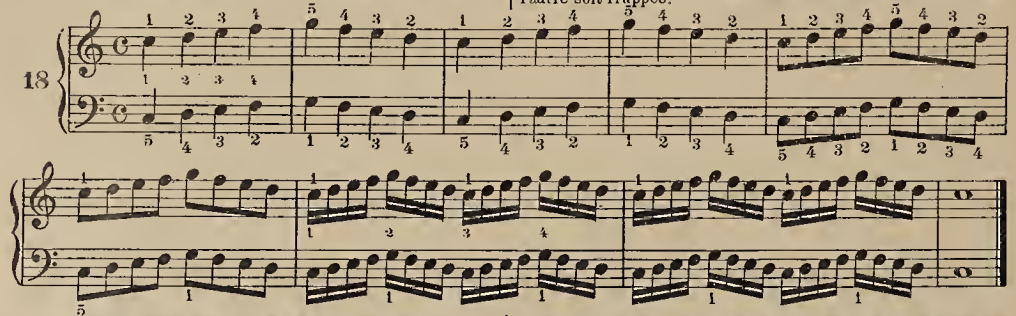
+) On se sert d'un noir pour remplie une mesure d'un temps quelconque.

Practice for Both Hands

Count slow and even, four quarters in every measure. Do not lift the finger from one key until the next is struck.

Exercice pour les Deux Mains

Comptez lentement et également quatre temps dans chaque mesure. Ne levez pas le doigt d'une touche jusqu'à ce que l'autre soit frappée.
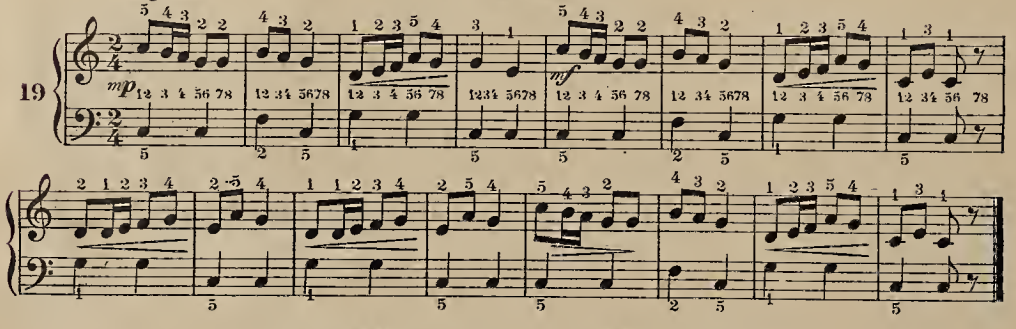


To ascertain the correct Time of the sixteenth, the best plan is to count eight sixteenths in every measure at first, as the pupil is often inclined to play one sixteenth longer than another.

Pour obtenir le temps exact du seizième le meilleur plan est de compter pour commencer huit seizièmes dans chaque mesure, comme l'élève est souvent porté à jouer un seizième plus long qu'un autre.

Air from Linda

Allegretto

(Air de Linda)



Carry Me Back To Old Virginia

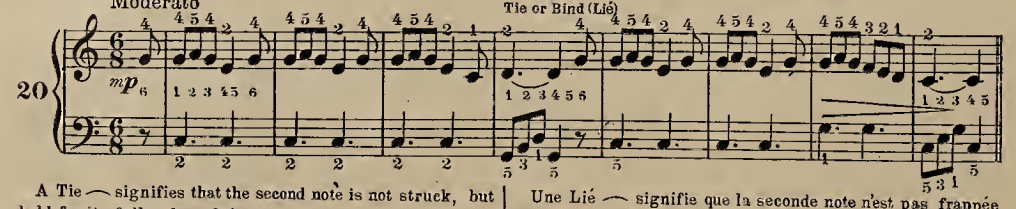
(Ramenez-moi à la Virginie Ancienne)

Count Six eighths in each measure.

Comptez six croches dans chaque mesure.
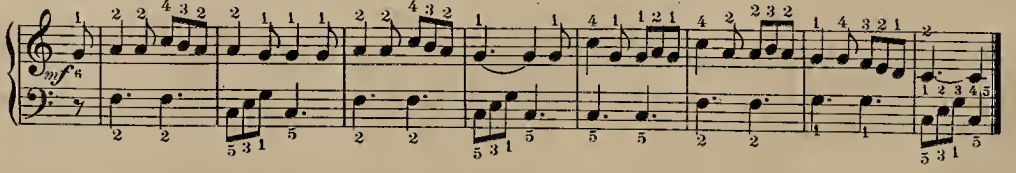
Moderato

Tie or Bind (Lié)



A Tie ⁀ signifies that the second note is not struck, but held for its full value of time.

Une Lié ⁀ signifie que la seconde note n'est pas frappée mais tenue pour toute la valeur.
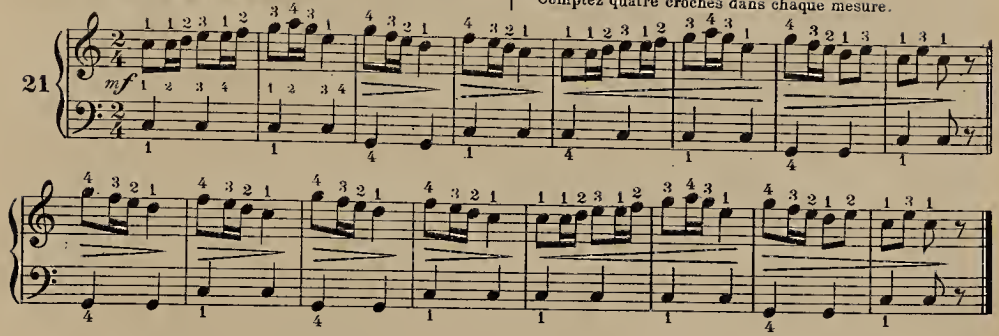


Long, Long Ago

(Long, Longtemps passé)

Moderato

Count Four eighths in each measure. | Comptez quatre croches dans chaque mesure.

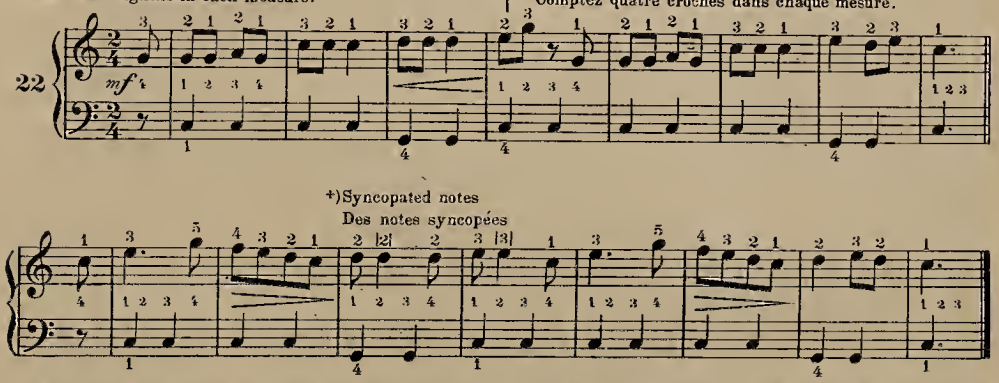


Few Days

(Peu de Jours)

Andantino

Count Four eighths in each measure. | Comptez quatre croches dans chaque mesure.



+) Syncopated notes
Des notes syncopées
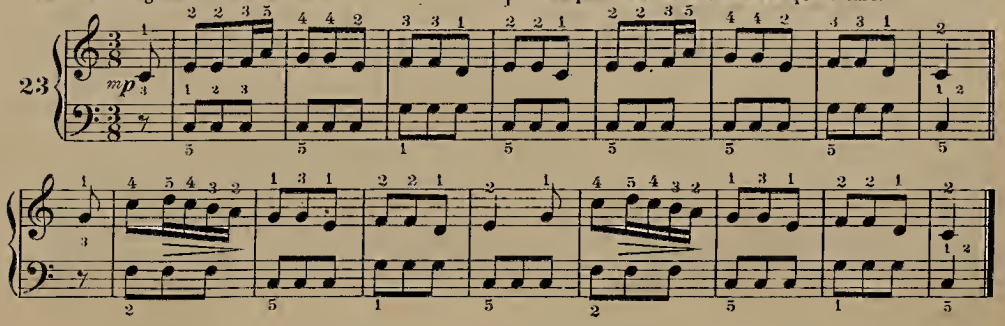
+) Syncopated notes accent the second beat instead of the first. | +) Dans les notes syncopées l'accent est au deuxième temps ou bien du premier.

Home **(As a Waltz)**

(Chez-moi) Comme une Valse

Moderato

Count Three eighths in each measure. | Comptez trois croches dans chaque mesure.

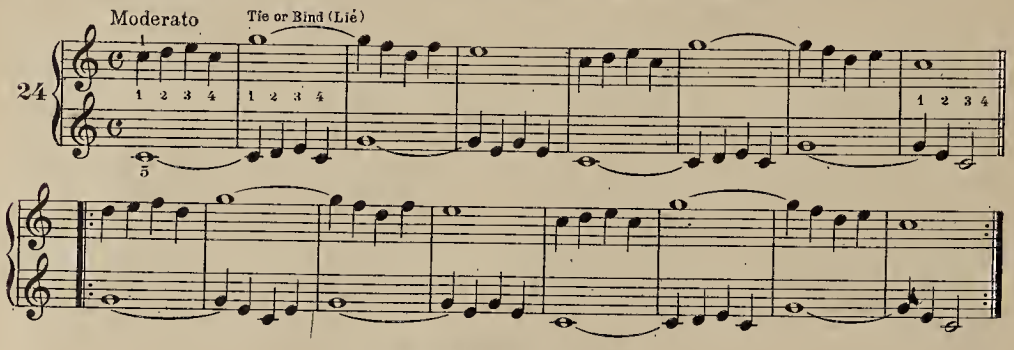


STUDY OF THE BIND

The second note must not be struck, but the finger must be held down the full time of both.

ETUDE DU LIE

On ne doit pas frapper la seconde note mais plutôt tenir la première pour la valeur des deux.

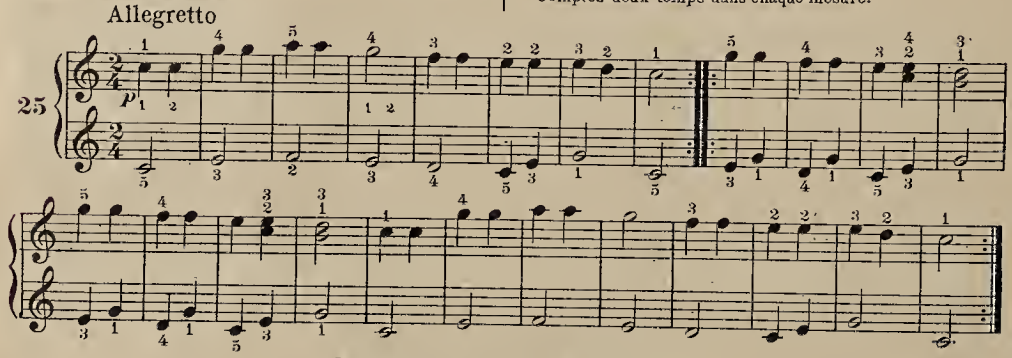


RECREATION No. 6

A B C Melody (La Si Do Melodie)

Count Two in each measure.

Comptez deux temps dans chaque mesure.
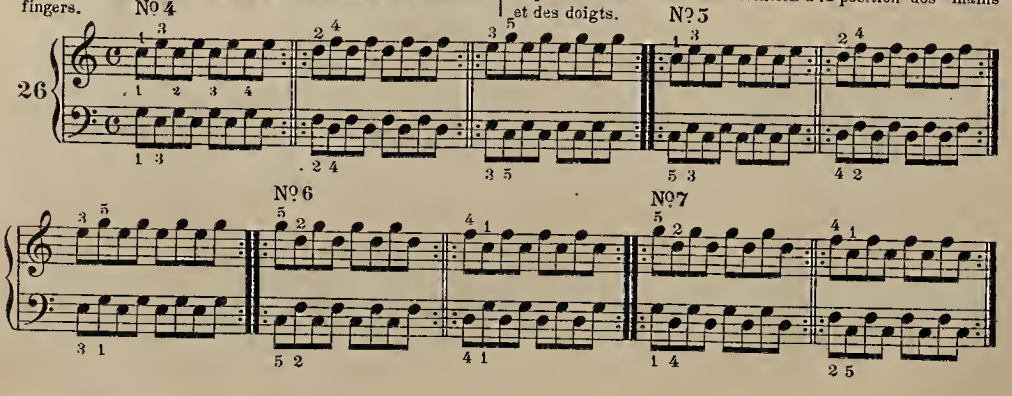


Finger Gymnastics

(Gymnastique des Doigts)

The Scholar should know all Finger Exercises by heart, in order to give his whole attention to the position of the hands and fingers.

L'élève doit savoir par cœur touts les exercices des doigts afin de pouvoir donner toute son attention à la position des mains et des doigts.
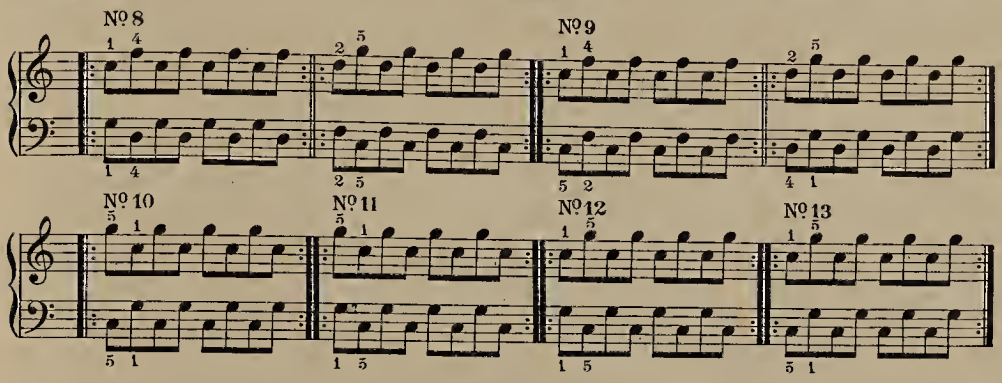


Finger Gymnastics
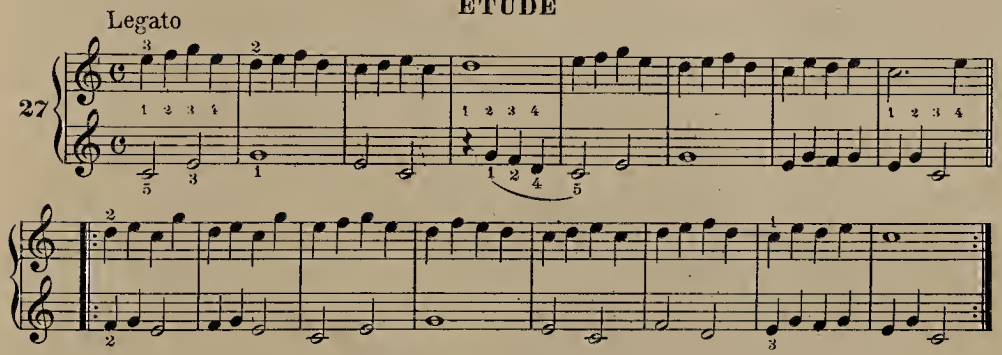
(Gymnastique des Doigts)

The unoccupied Fingers must be kept at an equal distance from the keys, and not be allowed to sink down before striking them.
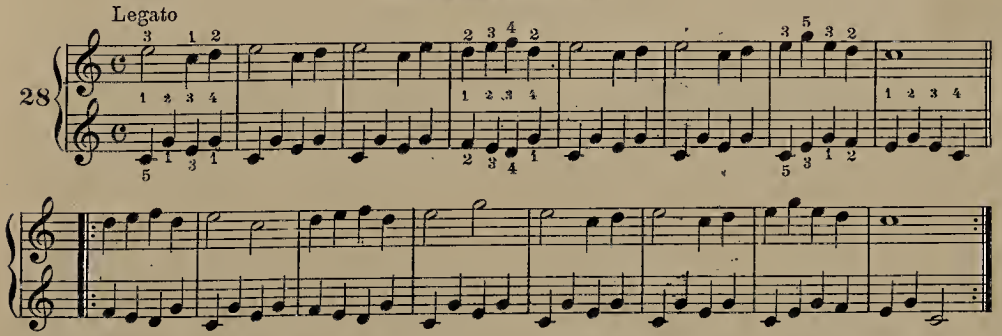
Les doigts libres doivent être tenus également éloignés des touches, on ne doit pas les laisser baisser avant de frapper les touches.



ETUDE



RECREATION No. 7



In striking, the Fingers must touch the key exactly in the middle.

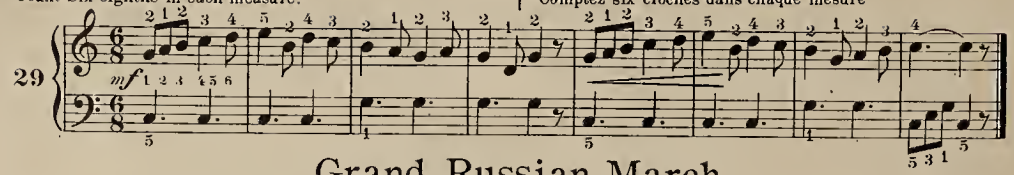
Les doigts doivent frapper les touches exactement au milieu.

Bohemian Girl

(La Bohémienne)

Allegretto

Count Six eighths in each measure. | Comptez six croches dans chaque mesure

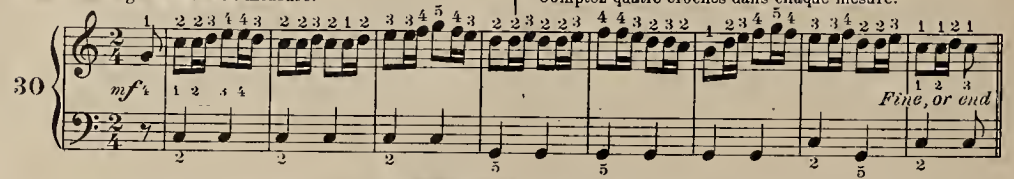


Grand Russian March

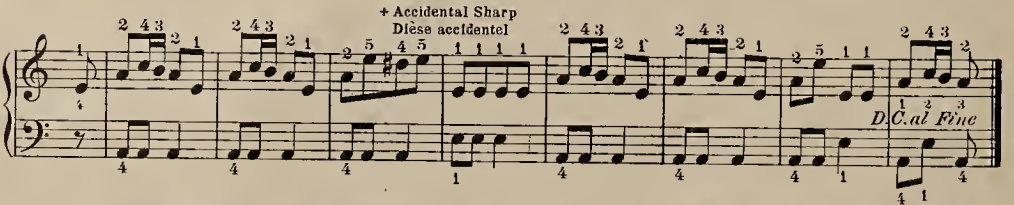
(La Grande Marche de Russie)

Tempo di Marcia

Count Four eighths in each measure. | Comptez quatre croches dans chaque mesure.



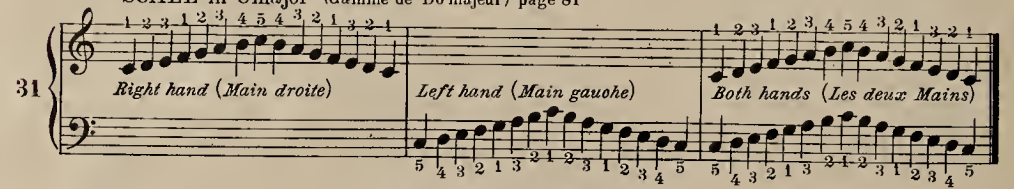
+ Accidental Sharp
Dièse accidentel



D. C. al Fine means repeat to the Fine or End
" " veut dire répéter jusqu'à la fin

Play slow and even time. (Jouer lentement et à mesure égale.)

SCALE in Cmajor (Gamme de Do majeur) page 81

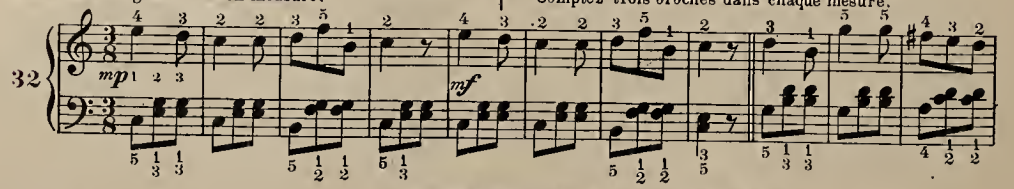


Hours There Were

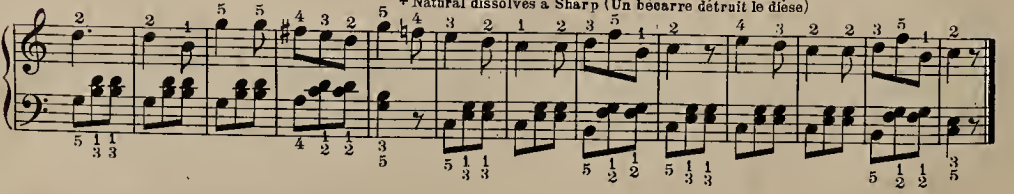
(Des Heures il y en avait)

Moderato

Count Three eighths in each measure. | Comptez trois croches dans chaque mesure.



+ Natural dissolves a Sharp (Un bécarre détruit le dièse)



ETUDES FOR FOUR HANDS

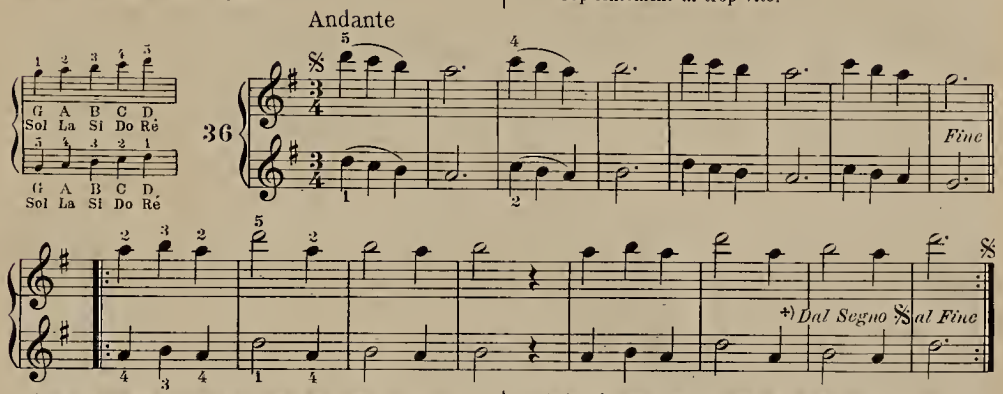
PUPIL (Elève)

Neither too slow nor too quick.

ETUDES POUR LES QUATRE MAINS

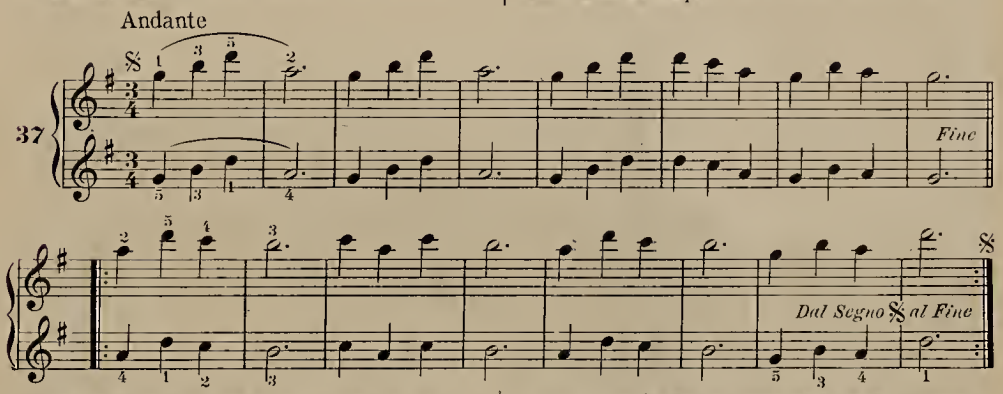
PRIMO

Ni trop lentement ni trop vite.



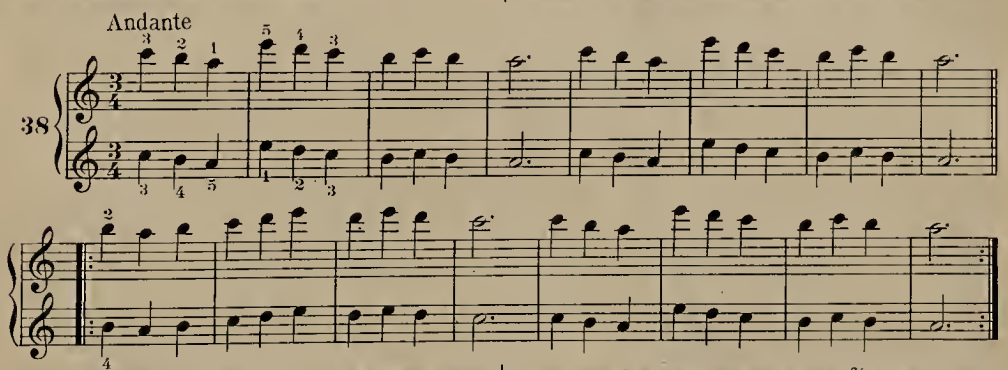
Repeat aloud the names of each tone, and strike the key at the same time.

Répétez à haute voix le nom de chaque note et frappez la touche au même temps.



Count aloud Three in each measure. Name the notes in this new position before playing them.

Comptez trois à haute voix dans chaque mesure. Nommez les notes dans cette nouvelle position avant de les jouer.



+) Dal Segno 𝄋 means return to the sign 𝄋, al Fine means play to the Fine.

+) Dal Segno 𝄋 signifie retourner au signe 𝄋, al Fine signifie jouer jusqu'à la fin.

Rosa Lee

Grazioso

39

mp

Fsharp (Fa dièse)

+ Fsharp (Fa dièse)

+ Fsharp (Fa dièse)

Fsharp (Fa dièse)

+ Fsharp (Fa dièse)

+ Fsharp (Fa dièse)

Comin' Thro' The Rye

(Venant à travers la Rye)

Moderato

40

mp *p* *mf*

Mind the Dot after the eighth, which makes it one sixteenth longer, and count for it.

Attention au point après la croche lequel en augmente la valeur d'un seizième, et comptez le.

mp *f* *mf*
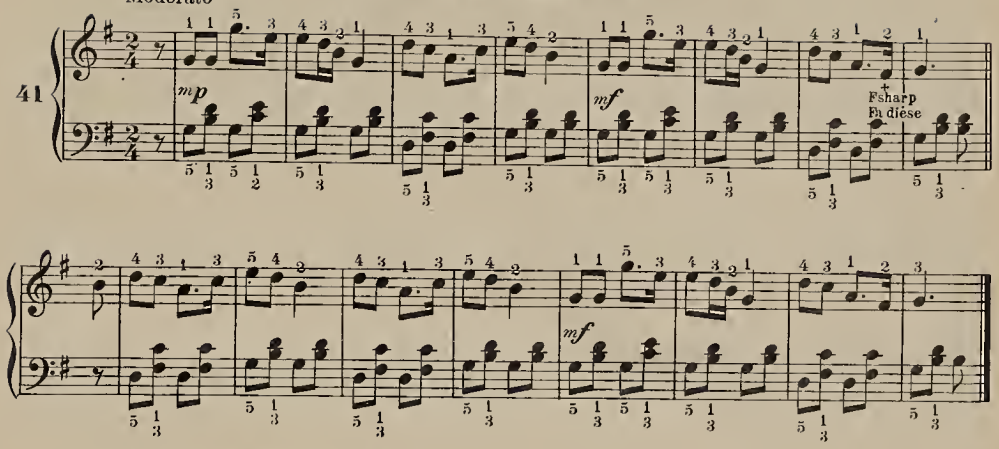
mf *mp*

'Tis Midnight Hour

(C'est l'heure de Minuit)

Moderato
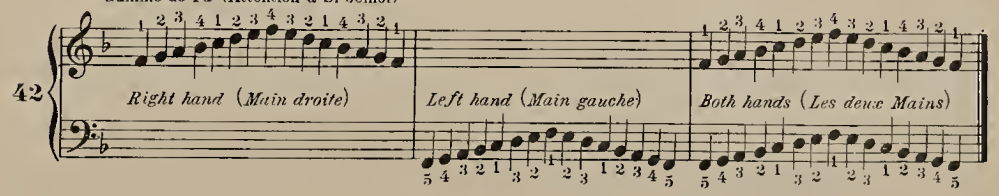
41



SCALE in F (Mind Bflat) page 81

Gamme de Fa (Attention à Si bémol)
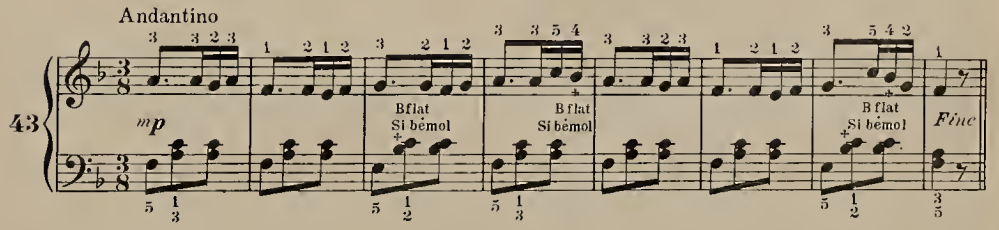
42
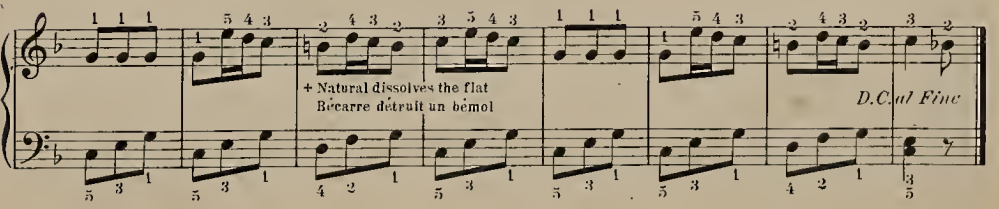


Pestal

Andantino

43





ETUDE IN $\frac{3}{8}$ TIME

This sign across one or more measures means the sound is to be diminished.

This sign across one or more measures indicates the sound is to be increased

The small sign under or over a note indicates the note must be accented.

Count Three in each measure.

ETUDE A $\frac{3}{8}$ TEMPS

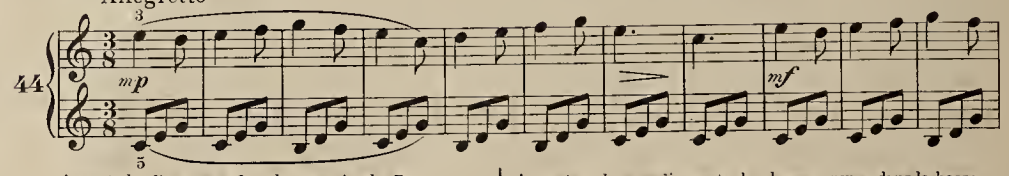
Ce signe au-dessus d'une ou plusieurs mesure veut dire que le son doit être diminué.

Ce signe au-dessus d'une ou plusieurs mesure veut dire que le son doit être augmenté.

Le petite signe au-dessous et au-dessus d'une note veut dire que la note doit être accentuée.
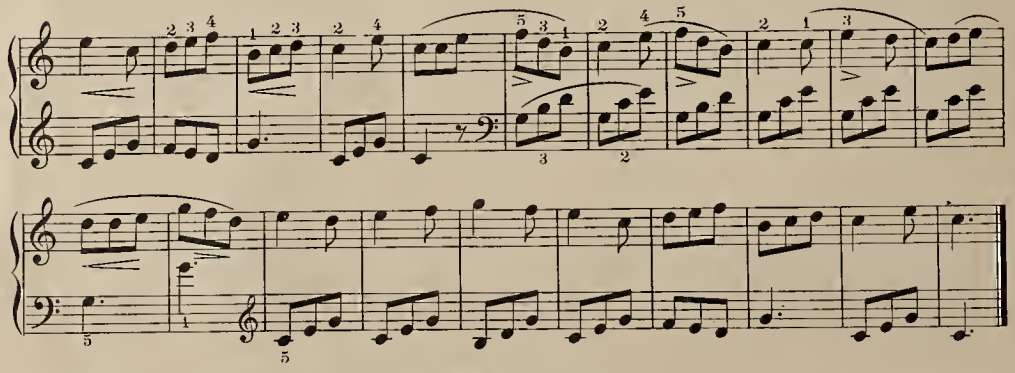
Comptez trois dans chaque mesure.

Allegretto



Accent the first note of each group in the Bass.

Accentuez la première note de chaque groupe dans la basse.

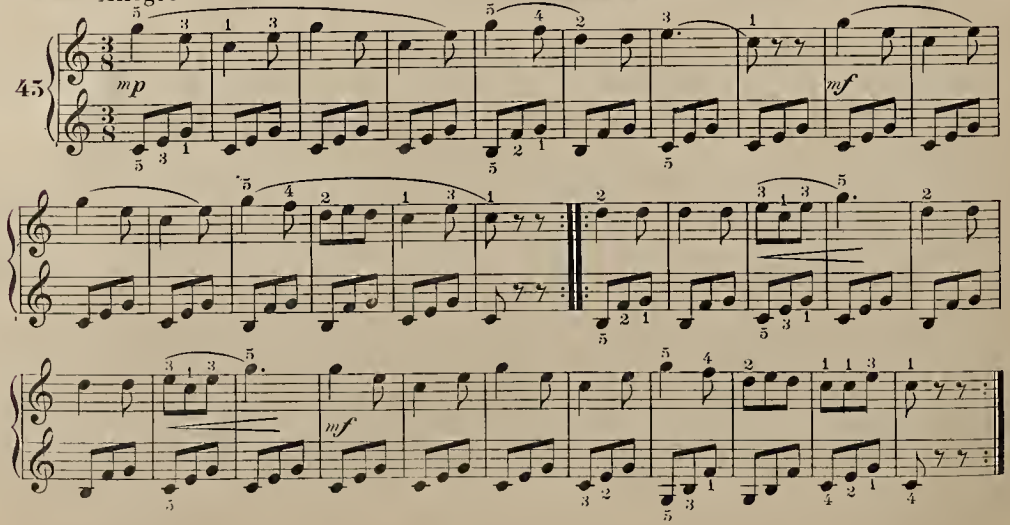


RECREATION No. 8

Count Three in each measure. Play one eighth note to each count.

Comptez trois dans chaque mesure. Jouez une croche dans chaque temps.

Allegro
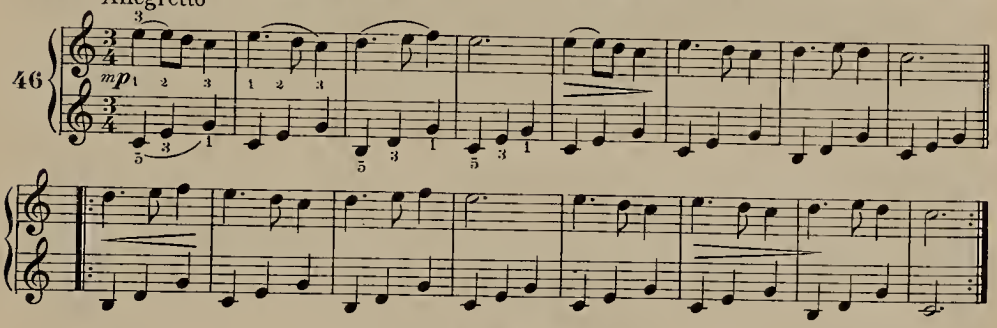


STUDY OF THE DOT

A Dot, when placed after a Quarter note, is equal to an Eighth note. See examples, pages **26** and **27**.

ETUDE DU POINT

Un point placé après un noir egale à une croche. Voir les examples, pages **26** et **27**.

Allegretto

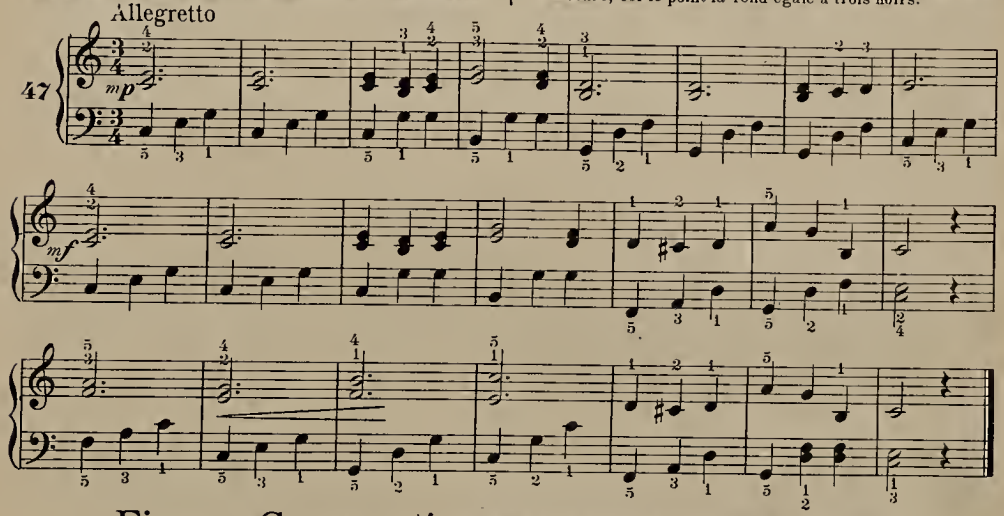


RECREATION No. 9

The Half note with Dot should be held down through the measures, for the Dot makes it equal to three Quarter notes.

Une demi-note suivie d'un point doit être tenue pour toute le mesure, cor le point la rend égale à trois noirs.

Allegretto
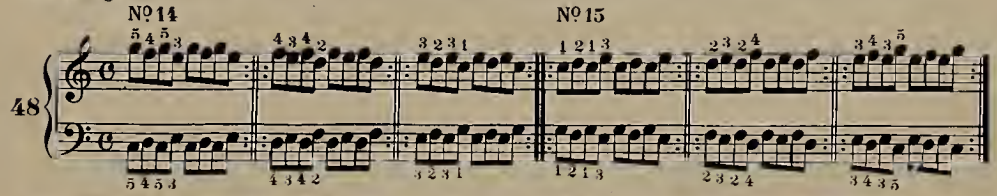


Finger Gymnastics (EXERCISES FOR THREE FINGERS)

Gymnastique des Doigts (EXERCICES POUR TROIS DOIGTS)

Each separate Exercise should be often repeated, but not so often as to overwork the muscles, which would only impair their strength.

Répétez souvent chaque exercice mais pas trop souvent afin d'éviter de fatiguer les muscles et ainsi en diminuer la force.
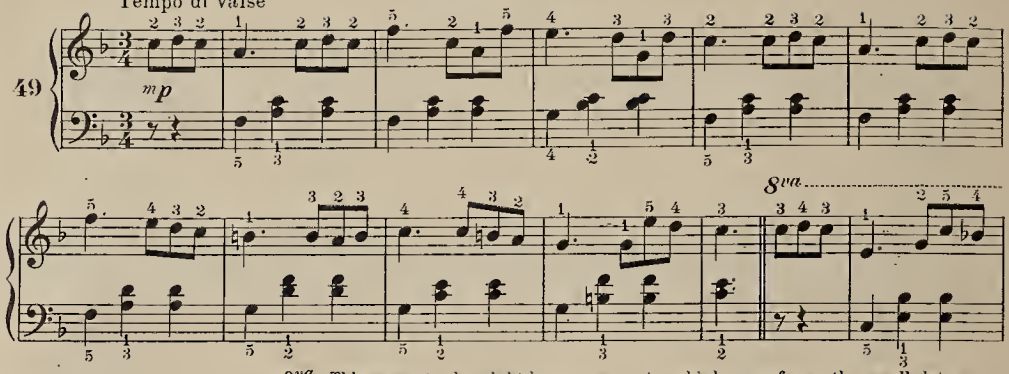


For additional Exercises, Scales, Chords and Arpeggios, see pages **81** to **85**.

Pour des exercices additionnels, des gammes, des accords et arpeggios, voir pages **81** à **85**.

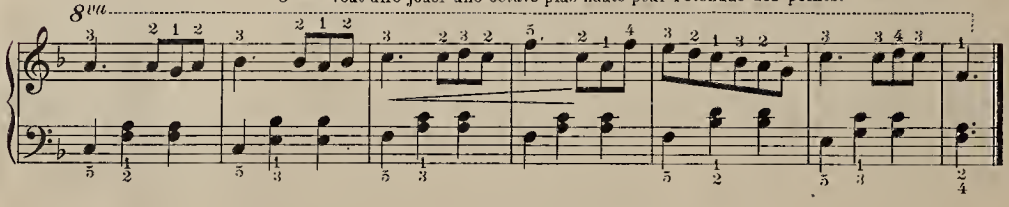
Shells of Ocean

(Coquilles d'Océan)

Tempo di Valse
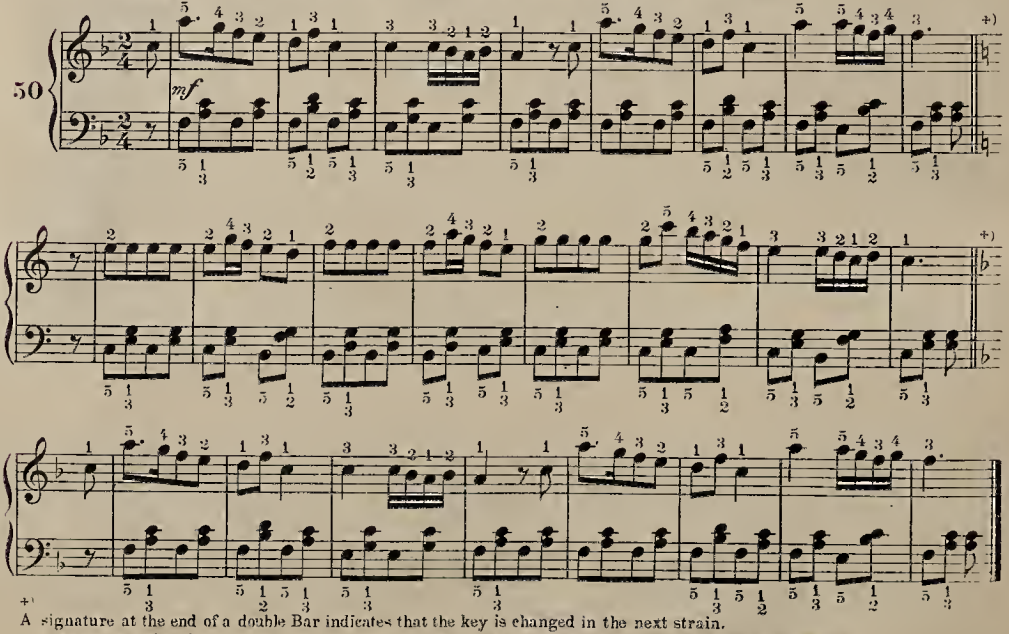


8va— This means, to play eight keys or one octave higher, as far as the small dots go.
8va— Veut dire jouer une octave plus haute pour l'étendue des points.



Dearest Spot on Earth is Home

(La place la plus chère sur la terre est son chez-soi)

Moderato



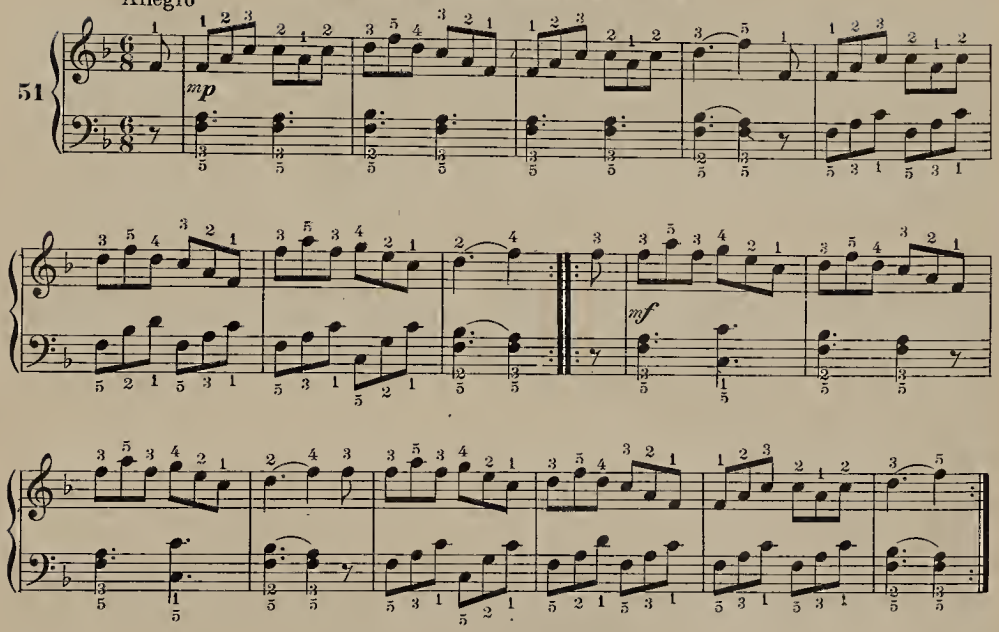
+) A signature at the end of a double Bar indicates that the key is changed in the next strain.
Un signe d'alteration à la fin d'une barre double indique que la clef se change dans le mesures qui suivent.

Over the Water to Charlie

(Aller à Charles en traversant la Mer)

Allegro

51



Evergreen Polka

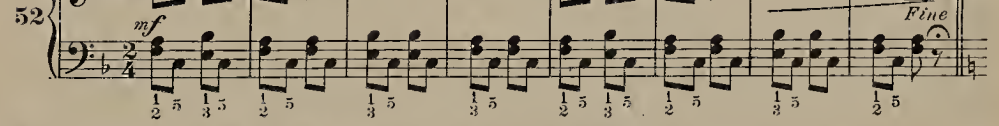
(Polka Vert)

The small note in this piece is called an Appoggiatura.
When a small line is drawn across the Appoggiatura it shoud be executed with rapidity and struck with the first note of the accompaniment.
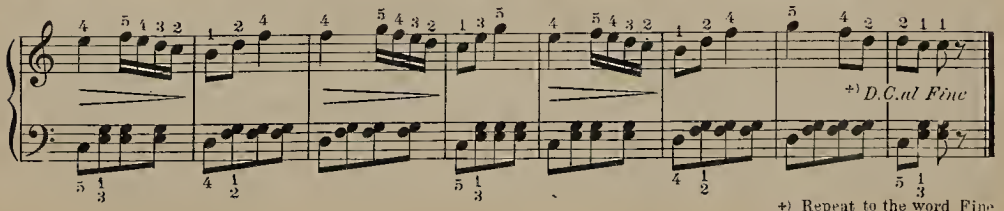
La petite note dans ce morceau est appelée un Appogiatura.
Quand un petit troit est tiré à travers l'Appogiatura il doit executé avec rapidité et frappé avec la première note de l'accompagnement.

Moderato

52
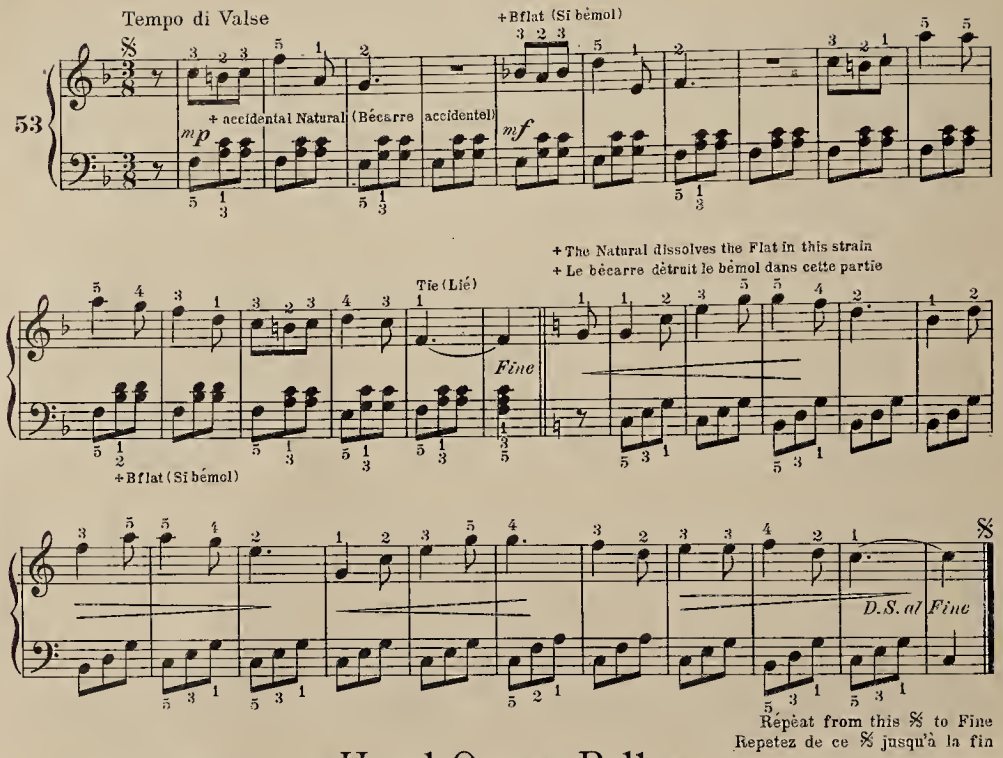


A Natural at the end of a double Bar indicates that the key is changed in the next strain.
Un bécarre à la fin d'une barre double indique que la clef se change dans les mesures qui suivent.



+) Repeat to the word Fine
+) Répétez jusqu'au mot Fin
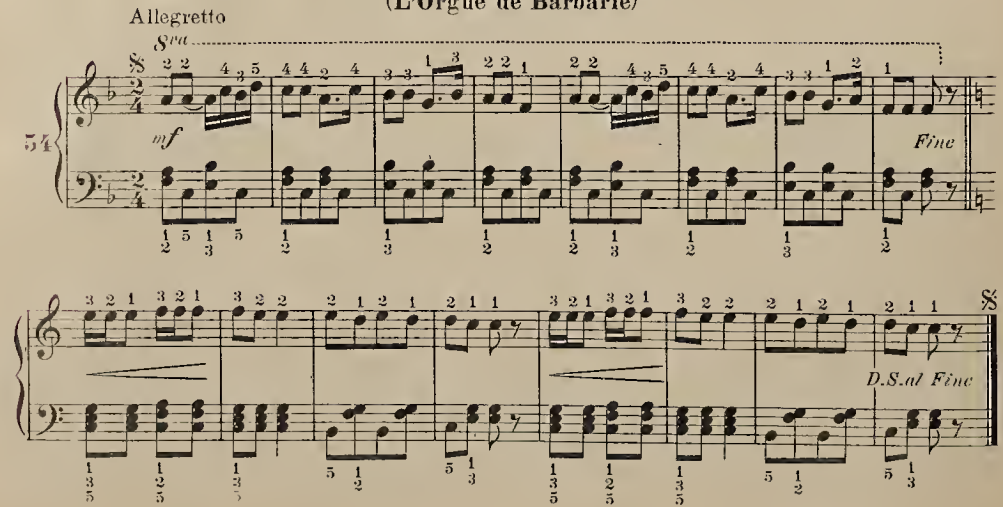
Prima Donna Waltz

Valse



Hand Organ Polka

(L'Orgue de Barbarie)

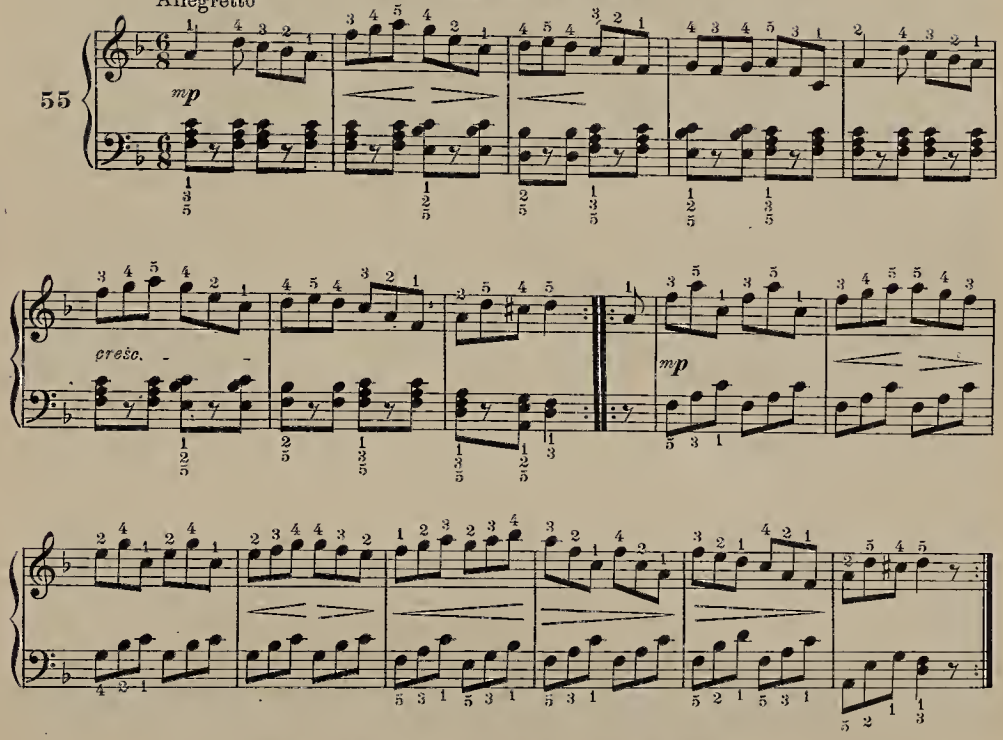


Ladies' Triumph

(Le Triumphe des Dames)

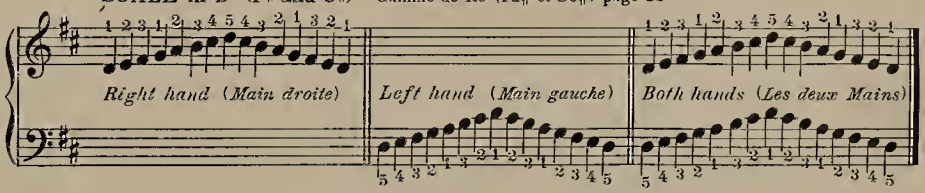
Allegretto

55



SCALE in D (F♯ and C♯) – Gamme de Ré (Fa♯ et Do♯) page 81

56
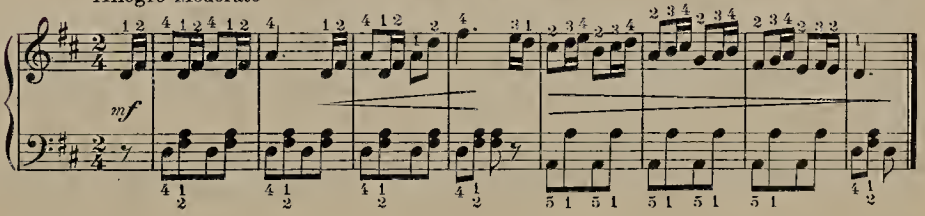


Daughter Of The Regiment

(La Fille du Regiment)

DONIZETTI
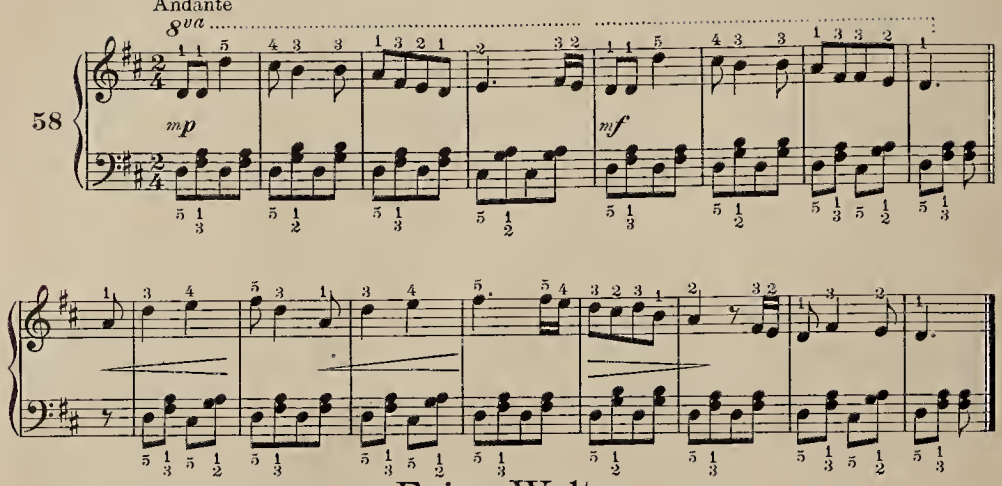
Allegro Moderato

57



Annie Laurie

Andante
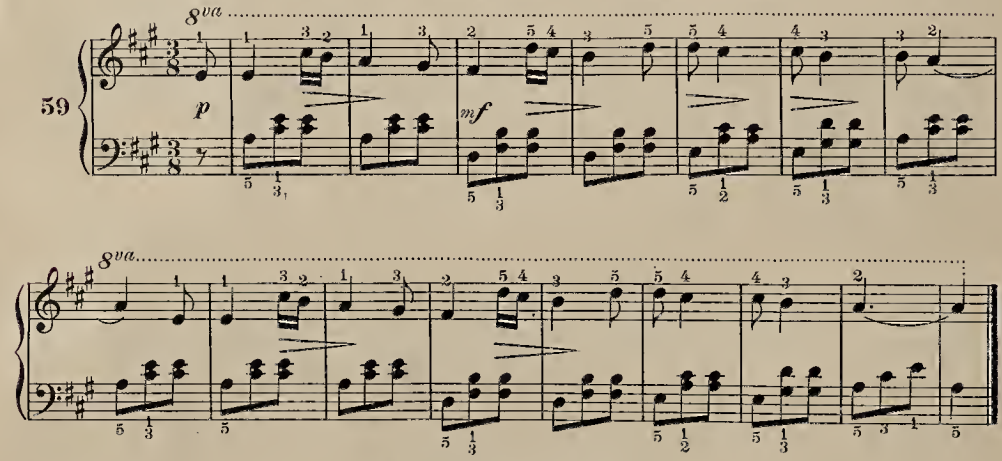


Fairy Waltz

(Valse des Fées)
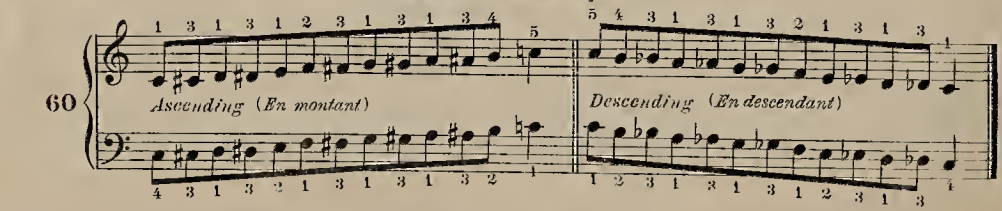
Moderato

In the Key of A. (F♯, C♯ and G♯) – Dans la clef de La (Fa♯, Do♯ et Sol♯) page 81



Chromatic Scale

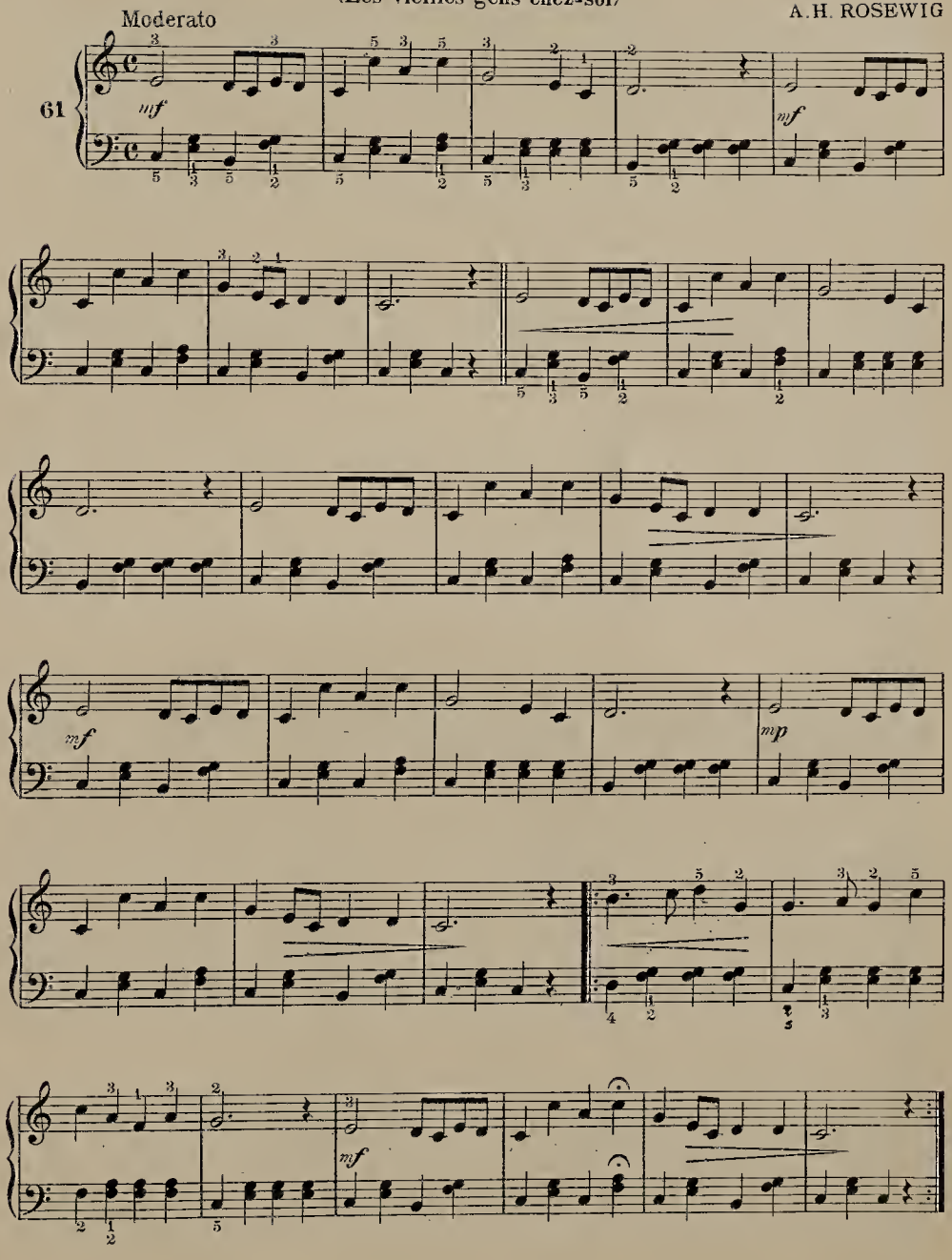
(Gamme Chromatique)



Old Folks at Home

(Les vieilles gens chez-soi)

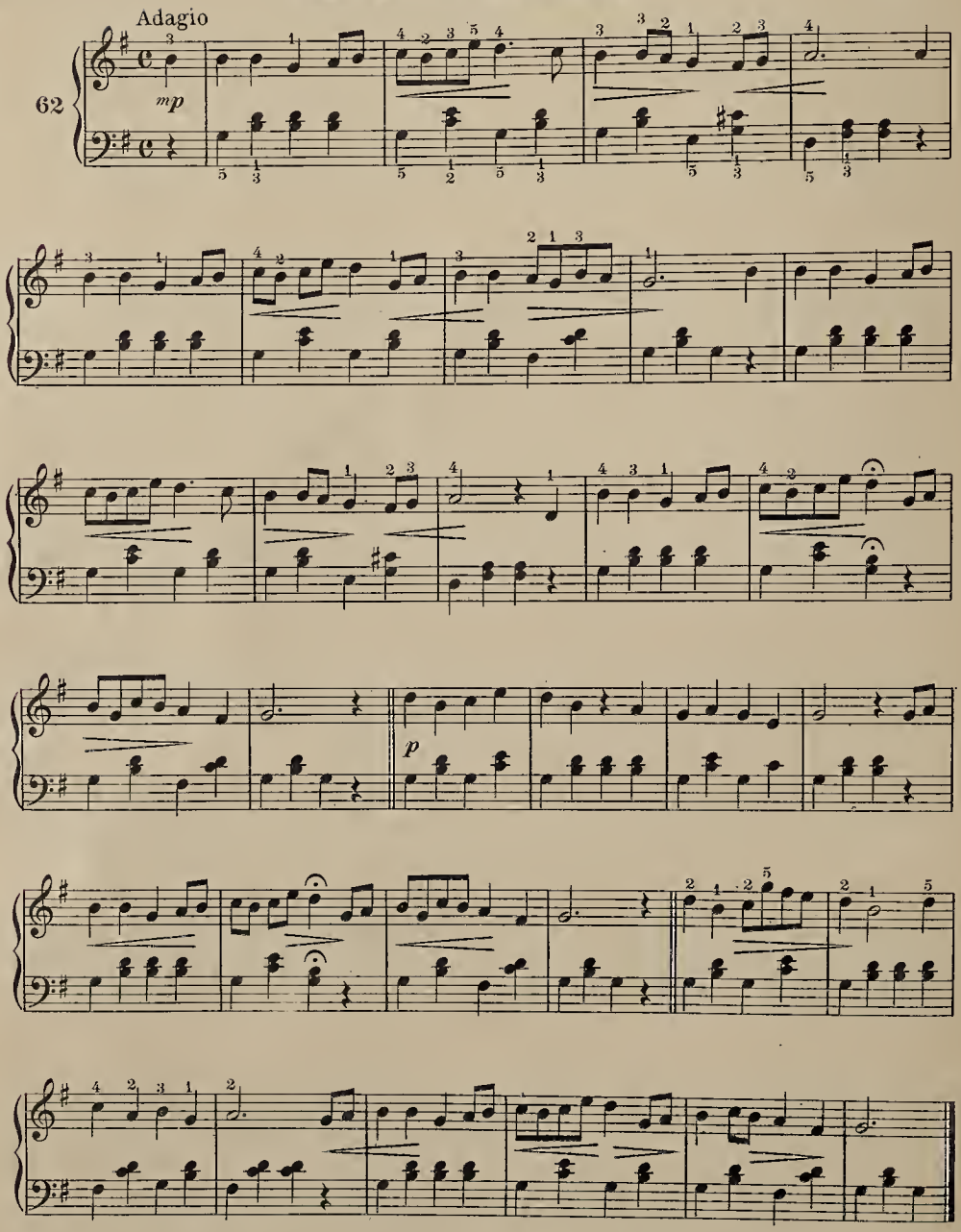
A.H. ROSEWIG



My Old Kentucky Home

(Mon vieux chez-moi à Kentucky)

A.H. ROSEWIG
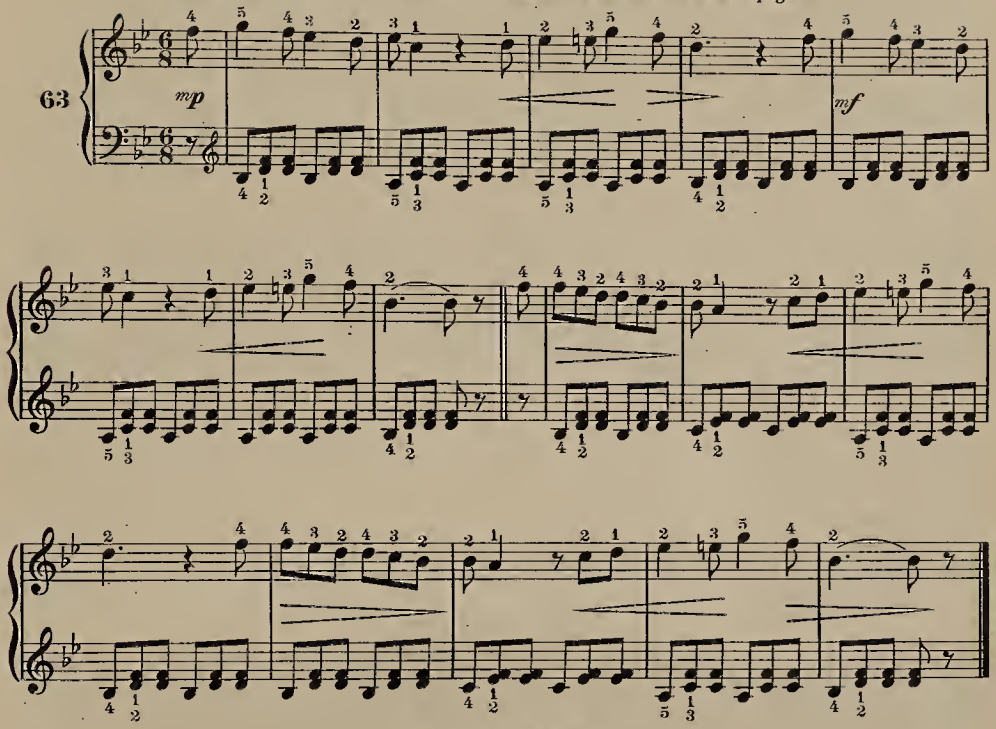


Carnival of Venice

Grazioso

(Le Carnaval de Venisé)

In the Key of B Flat (B♭ and E♭)— Dans la clef de Sib (Sib et Mib) page 81
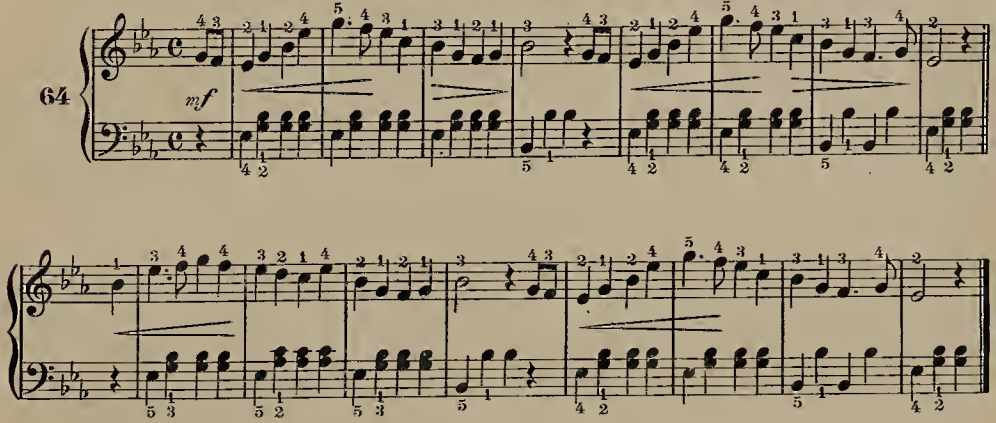


Little May

Maestoso

(Le Petit Mai)

In the Key of E Flat (B♭, E♭ and A♭)— Dans la clef de Mib (Sib, Mib et Lab) page 81



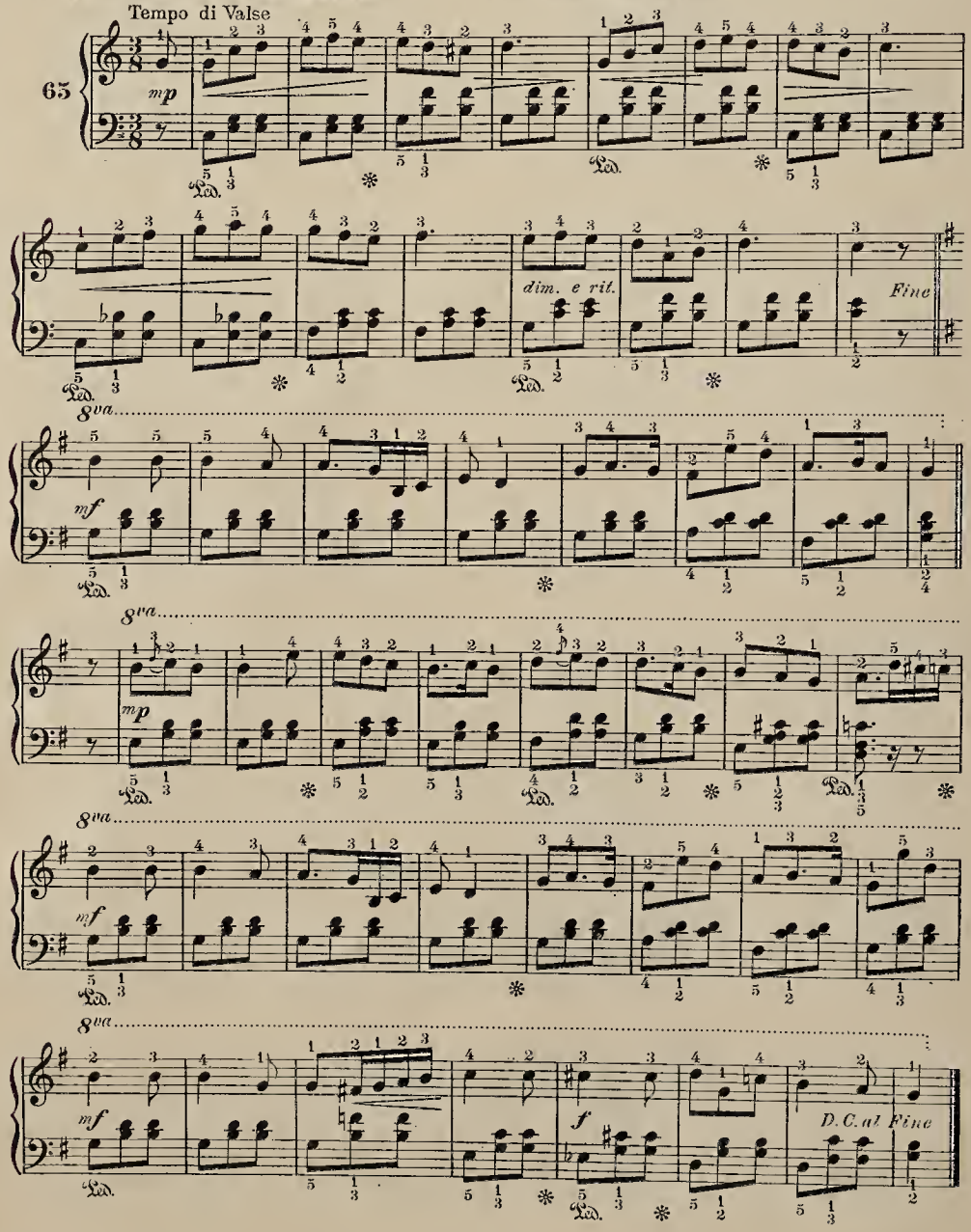
Ever of Thee Waltz

(Toujours de Toi)

J. BELLAK

Ped. signifies press down the sustaining pedal
* signifies take foot off the sustaining pedal

Ped. signifie appuyer sur le pédale
* retirer le pied du pédale

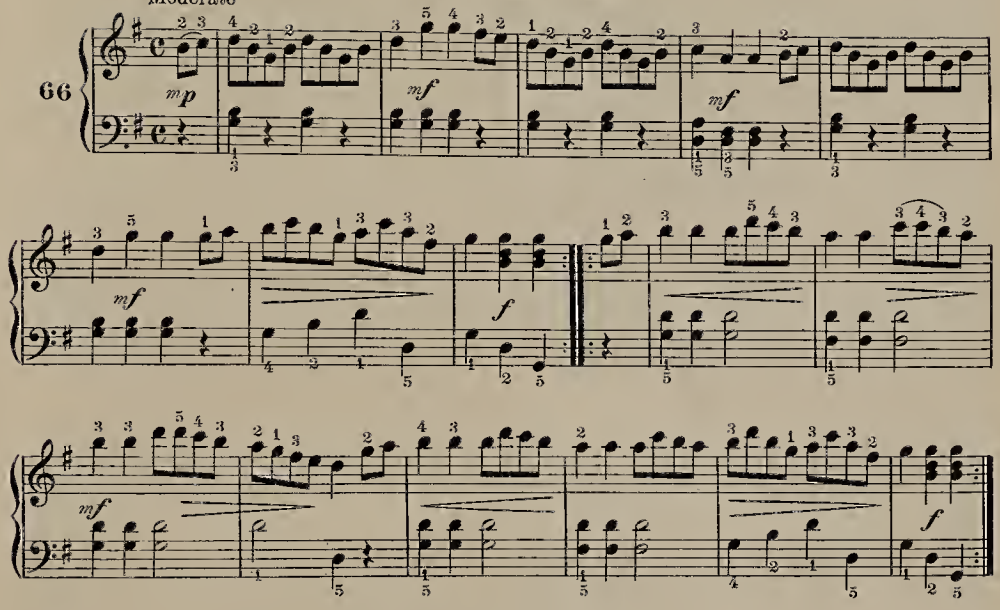


Soldier's Joy

(La Joie du Soldat)

Moderato

66

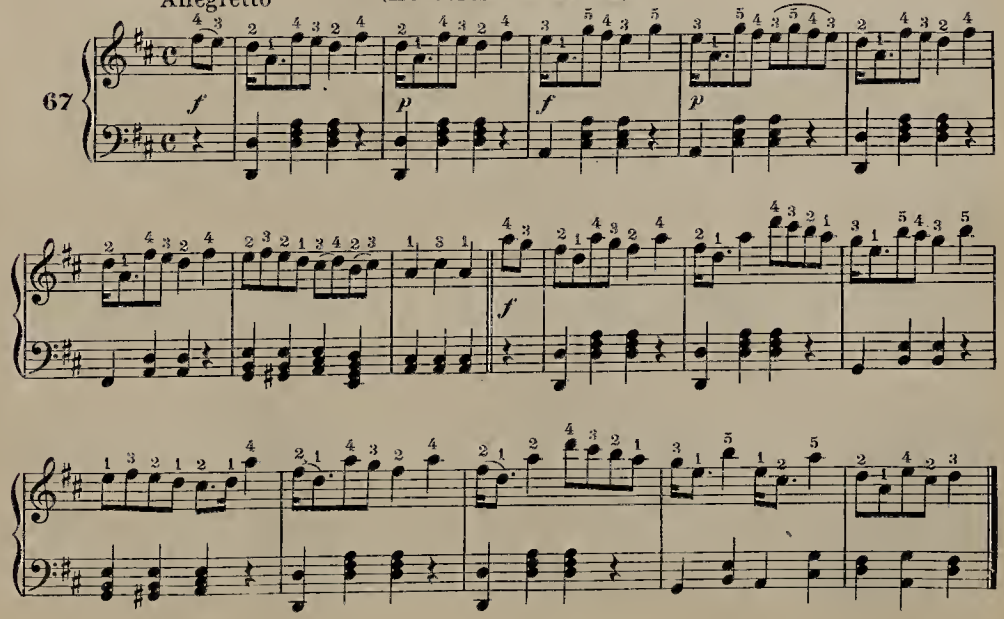


Circassian Circle

(Le Cercle Circassien)

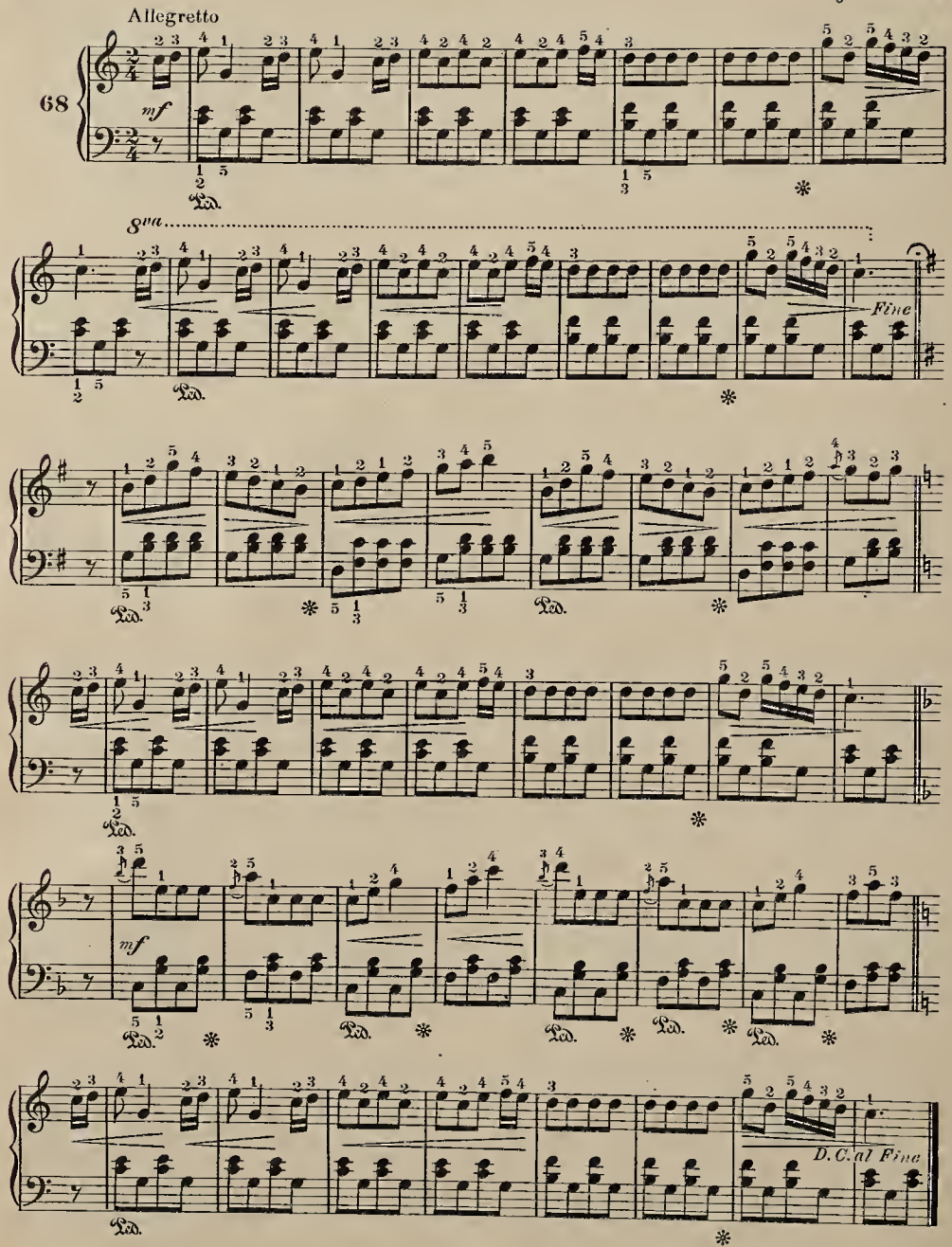
Allegretto

67



Martha

J. BELLAK
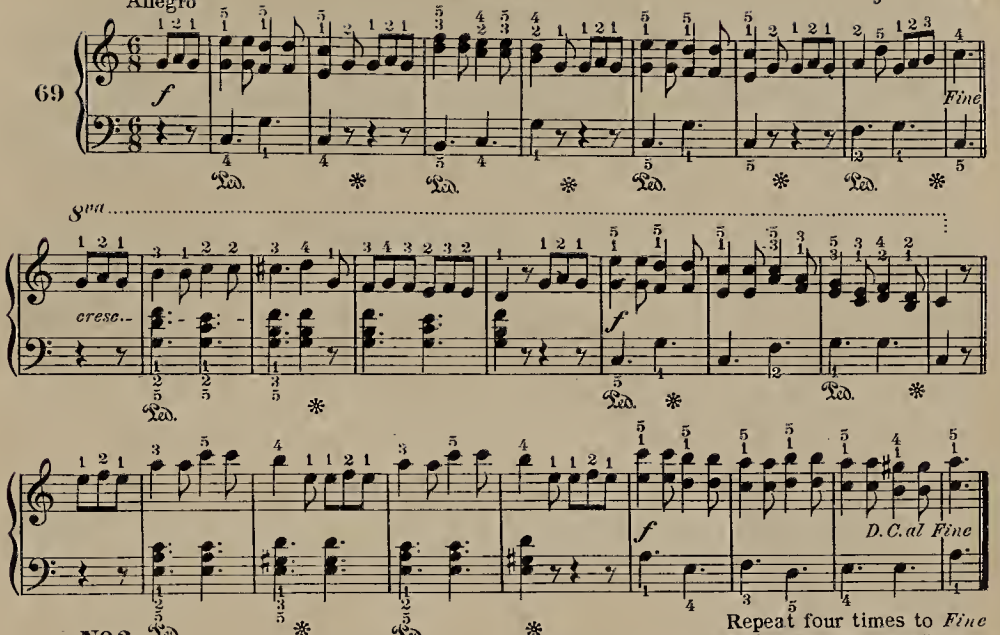


The Lancers

(Les Lanciers)

J. BELLAK

No 1
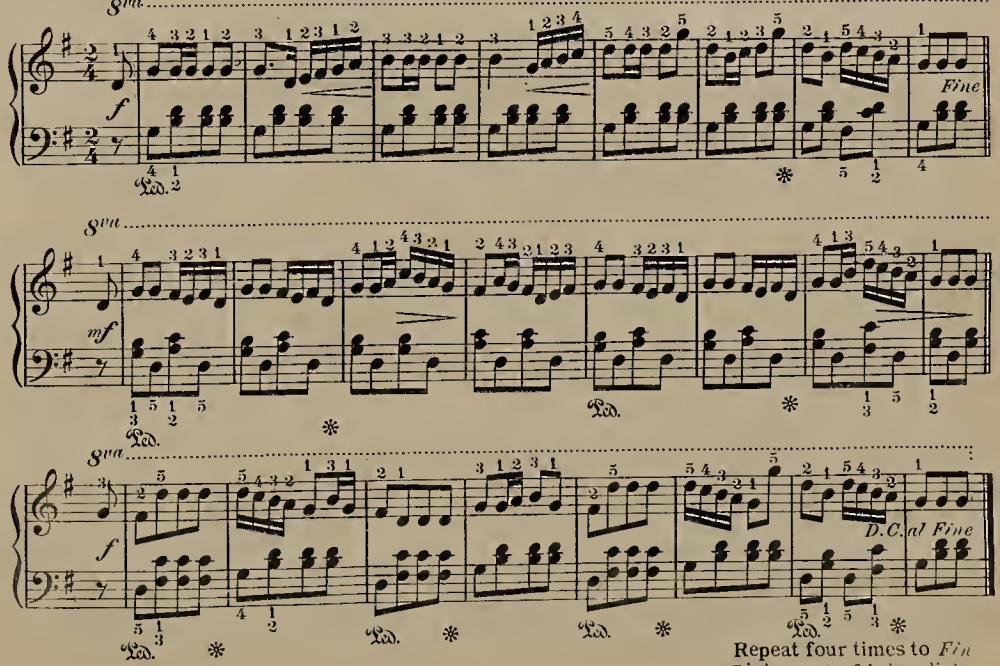
Allegro



Repeat four times to *Fine*

Répétez quatre fois jusqu'à la fin
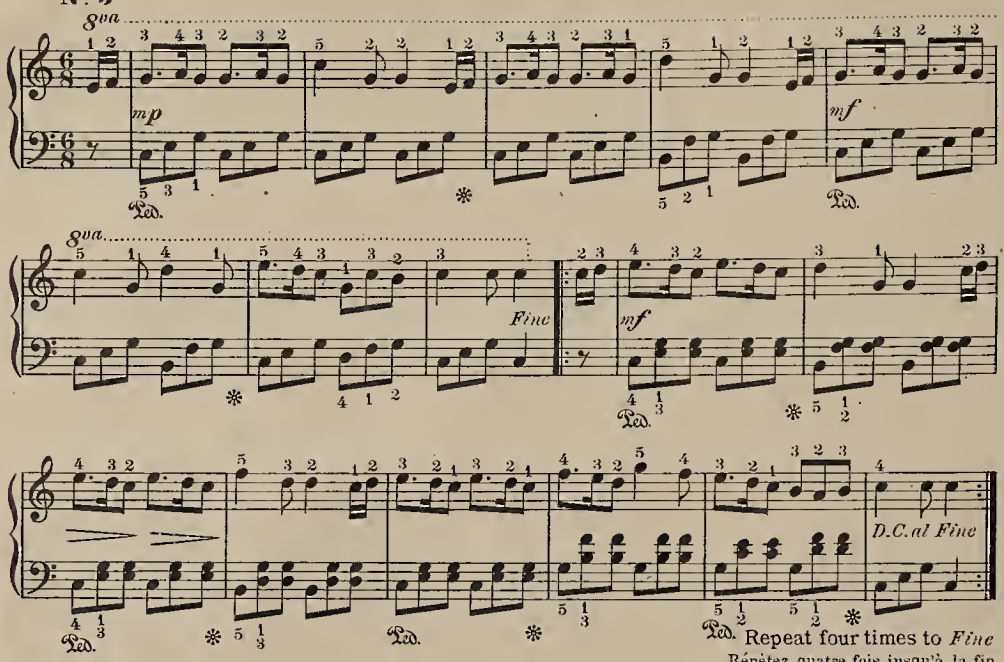
No 2



Repeat four times to *Fin*
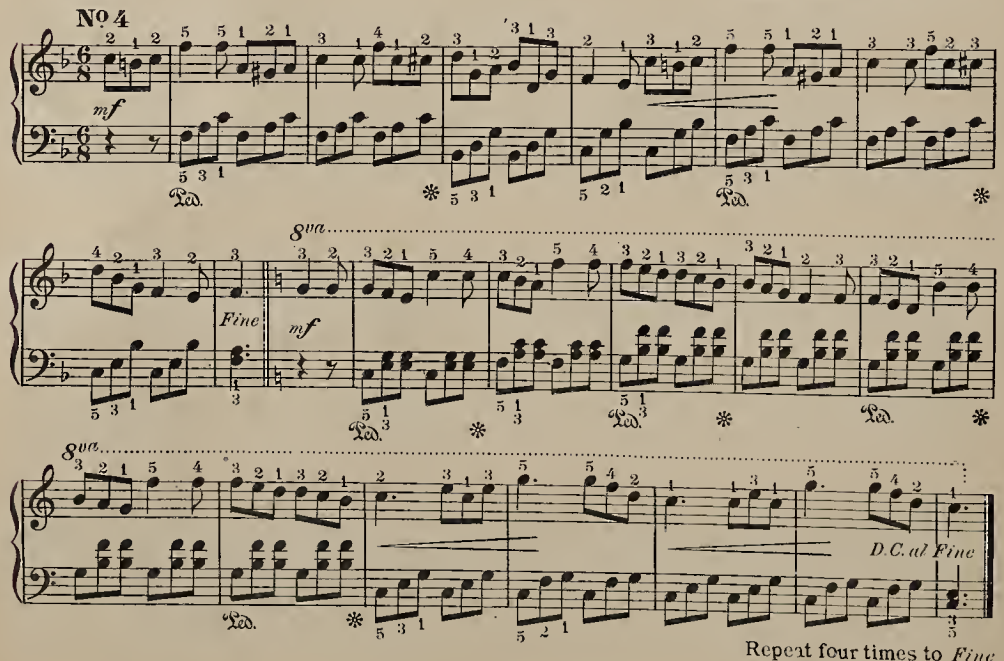
Répétez quatre fois jusqu'à la

No 3



Repeat four times to *Fine*
Répétez quatre fois jusqu'à la fin

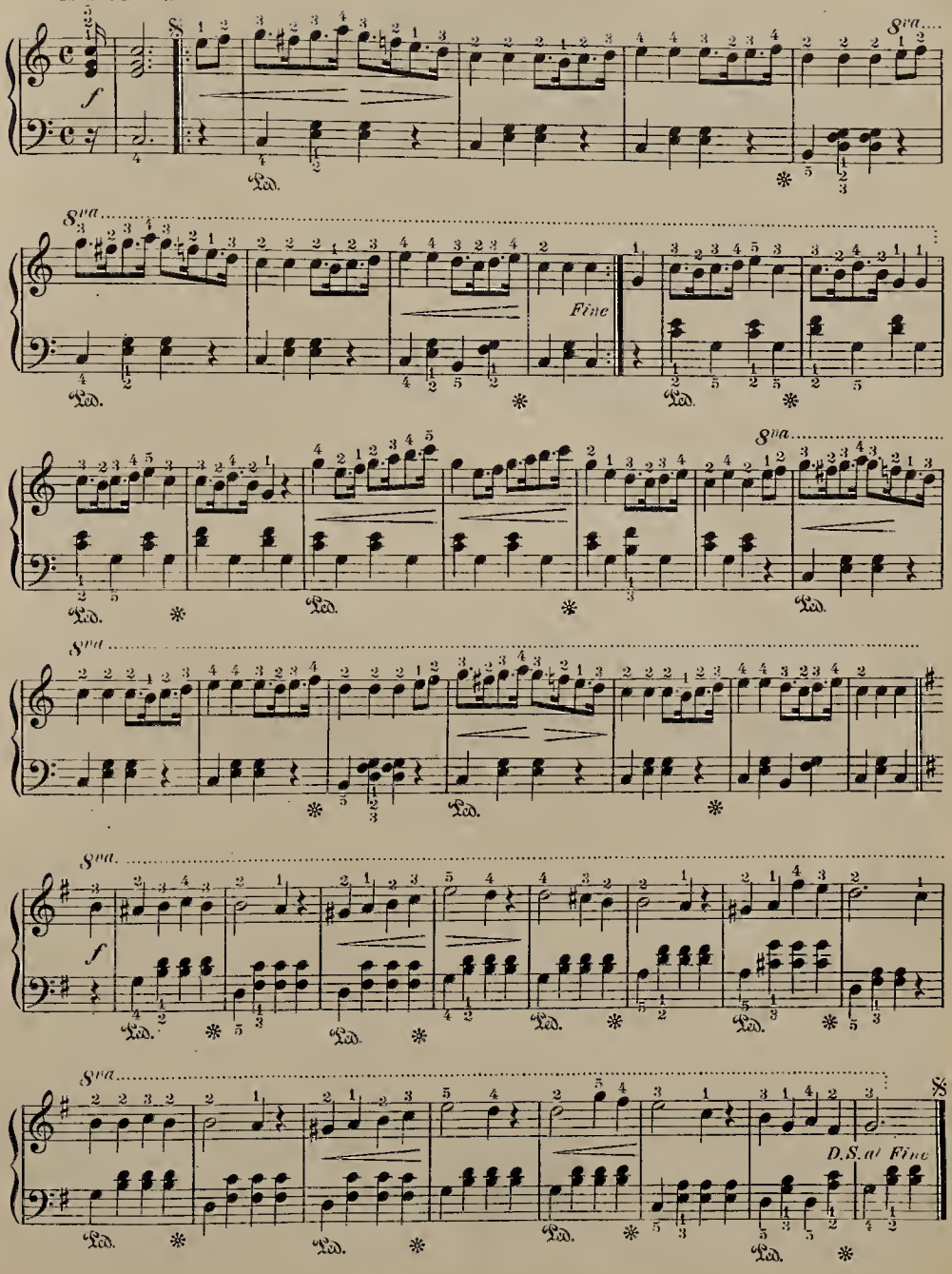
No 4



Repeat four times to *Fine*
Répétez quatre fois jusqu'à la fin

Nº 5

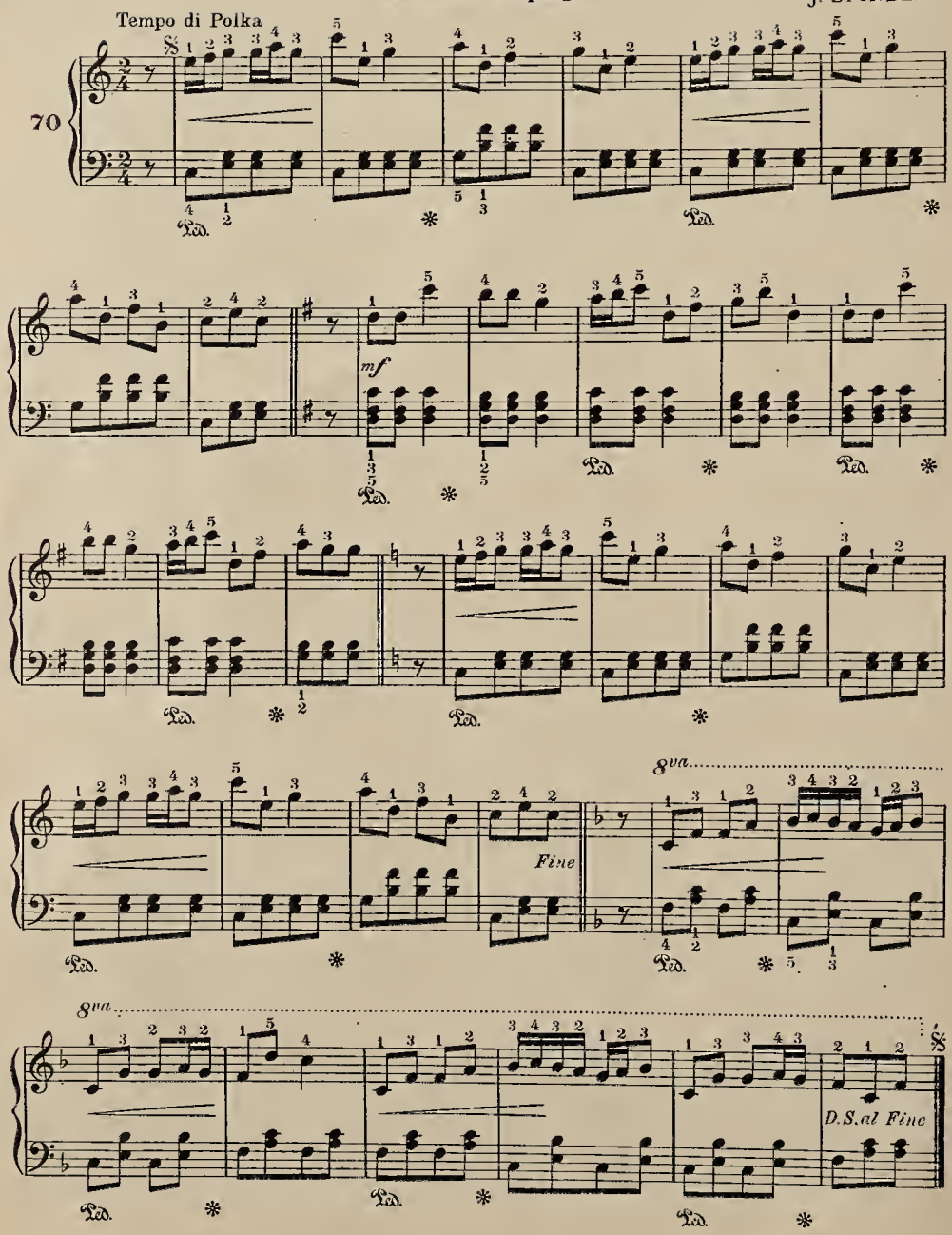
Alla Marcia



Pincushion Polka

(La Pelote d'Epingles)

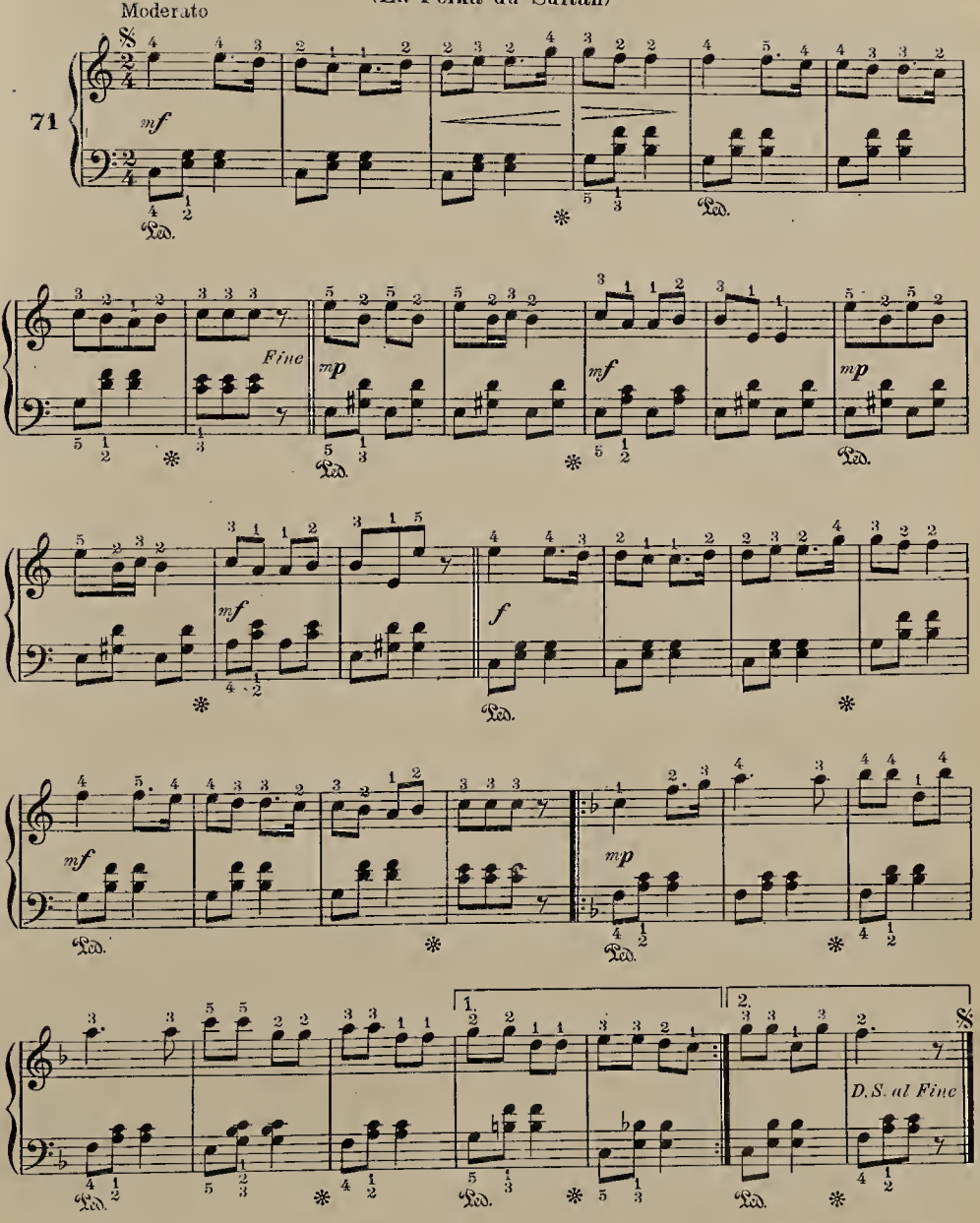
J. SPINDLER



Sultan's Polka

(La Polka du Sultan)

Moderato



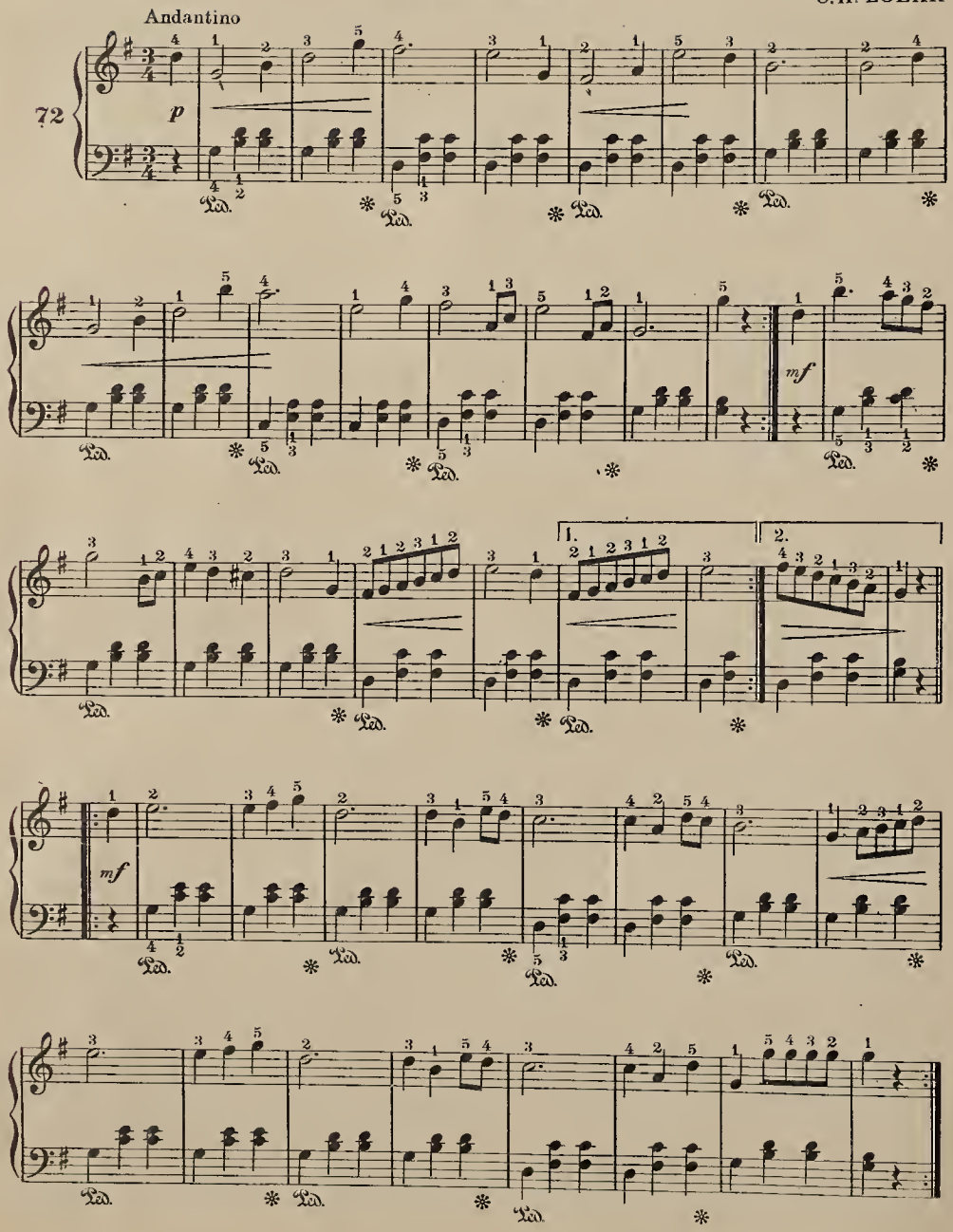
1. 2. Repeat from and omit two measures marked "1" and play instead two measures marked "2"

Répétez de et sautez les deux mesures marqués "1" et jouez plutôt les deux mesures marqués "2"

Weasel Waltz

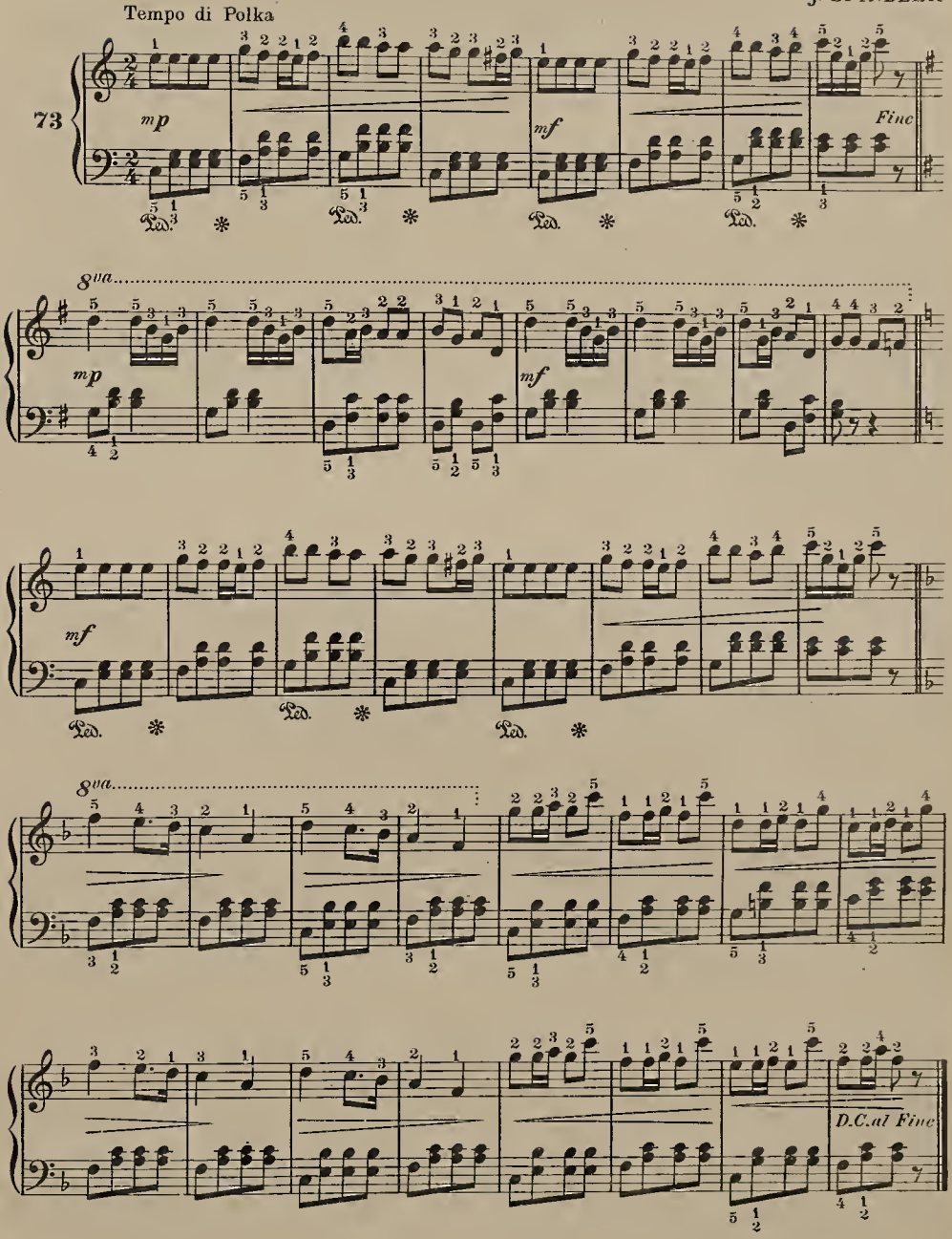
(Valse de la Belette)

C. H. LOEHR



Vaillance Polka

J. SPINDLER

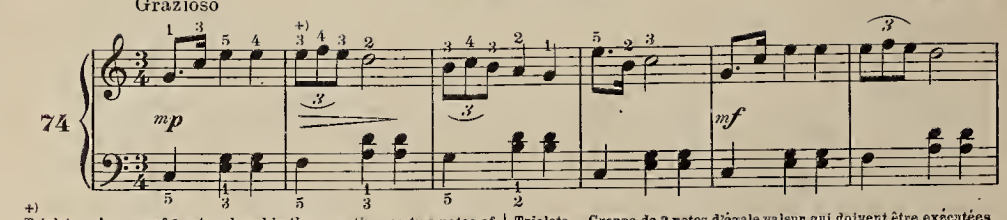


Skipping Redowa

(Saut à la Corde)
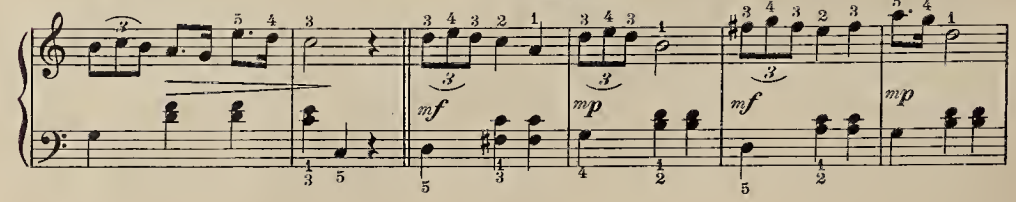
E. MACK
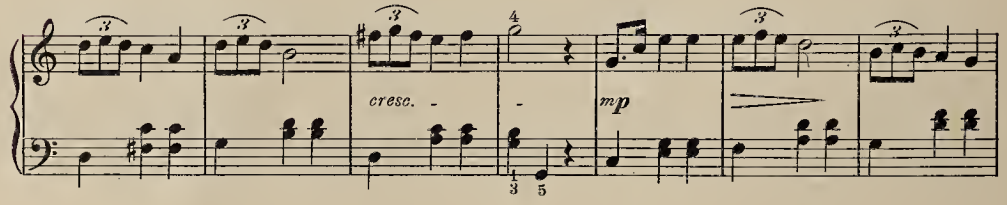
Grazioso
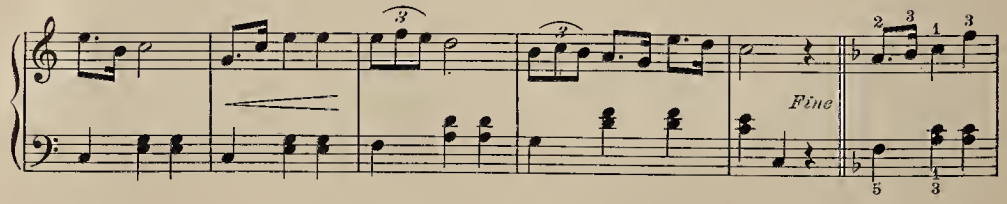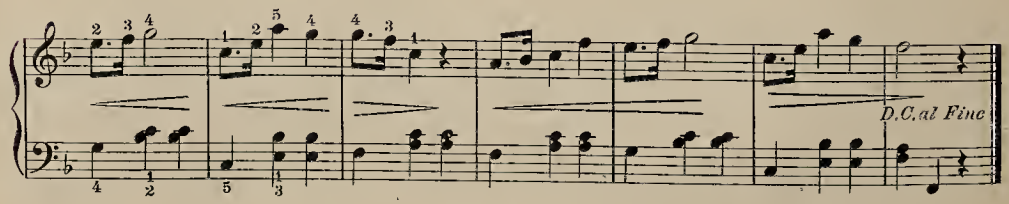


+) Triplets.—A group of 3 notes played in the same time as two notes of the same kind, and consequently must be played a little faster. Give the first note a slight accent.

Triolets.—Groupe de 3 notes d'égale valeur qui doivent être exécutées dans le même temps que le seraient deux notes de même figure, et par conséquent avec un plus grande rapidité. Donnez un accent léger à la première note.





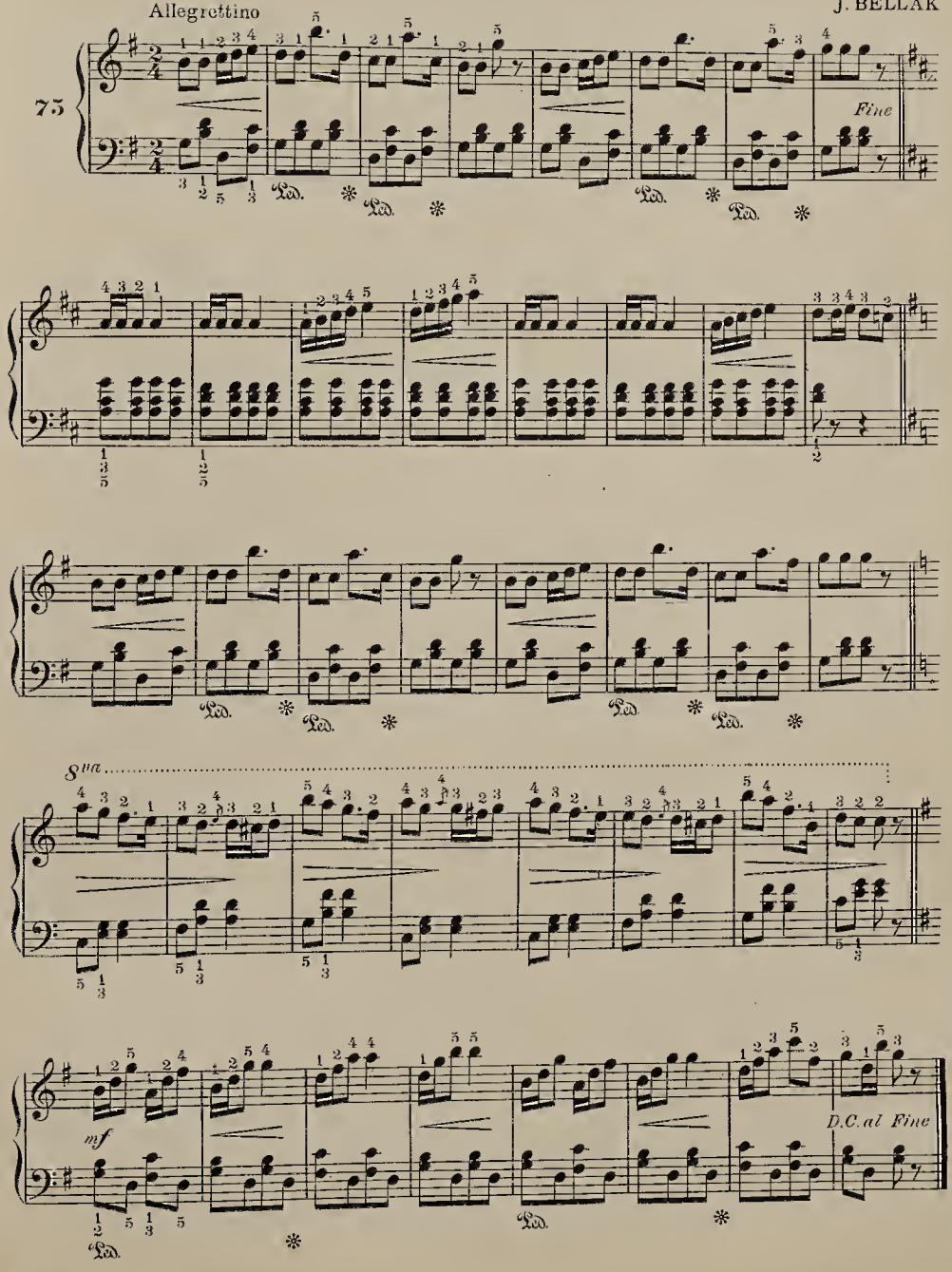




Luddy Polka

Allegrettino

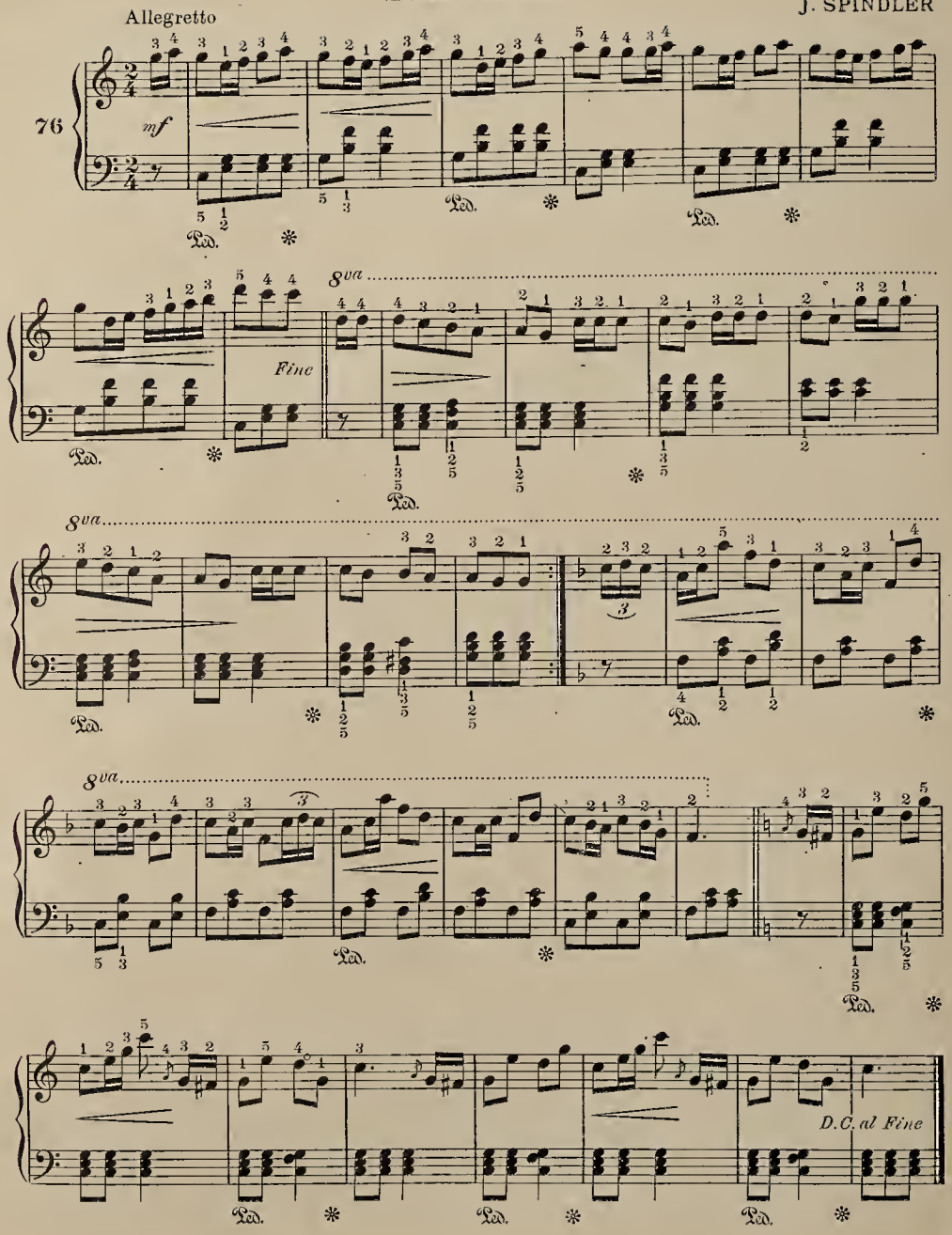
J. BELLAK



Delicioso Polka

(Polka Delicieuse)

J. SPINDLER
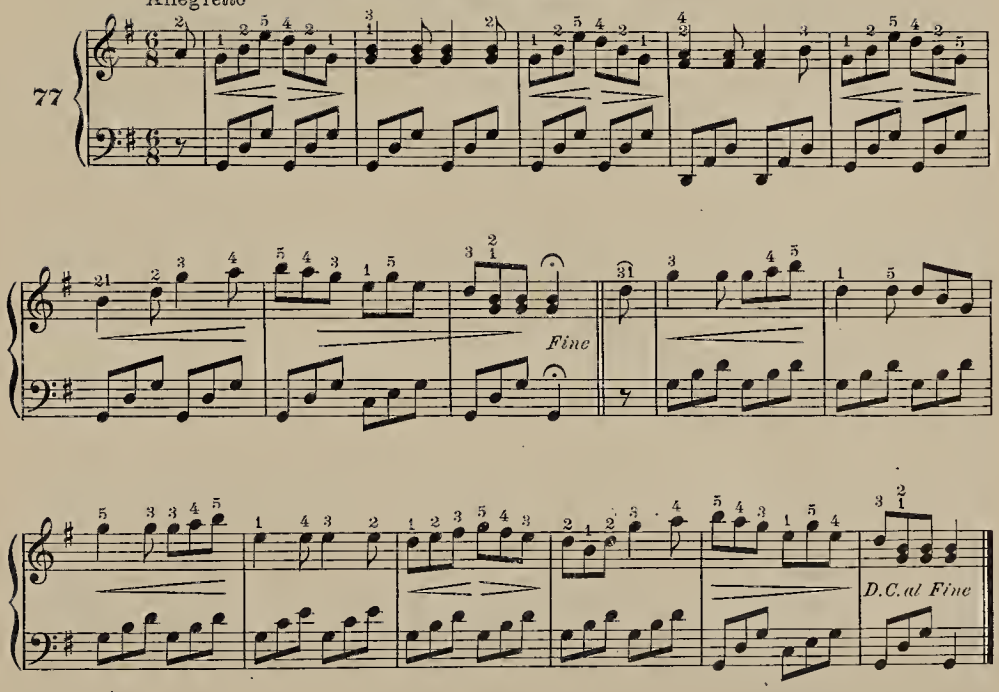


Campbells are Coming

(L'Arrivée des Campbells)

Allegretto

77

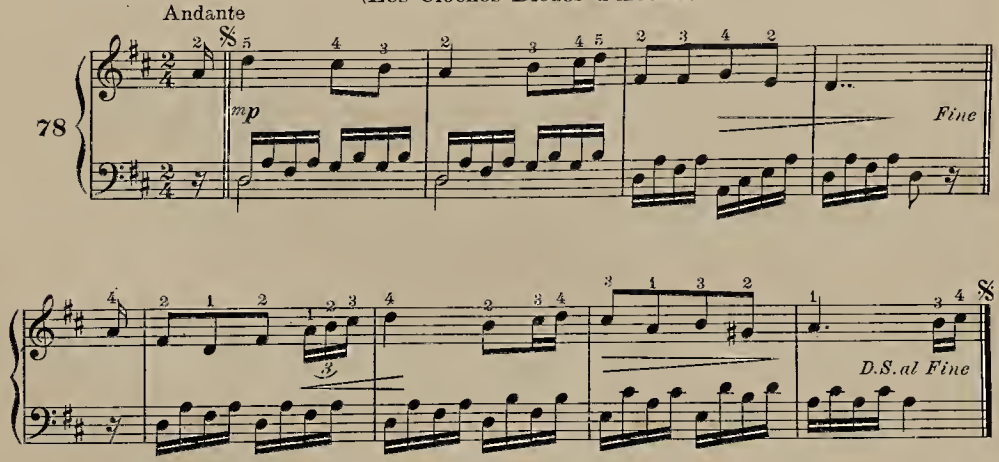


Blue Bells of Scotland

(Les Cloches Bleues d'Ecosse)
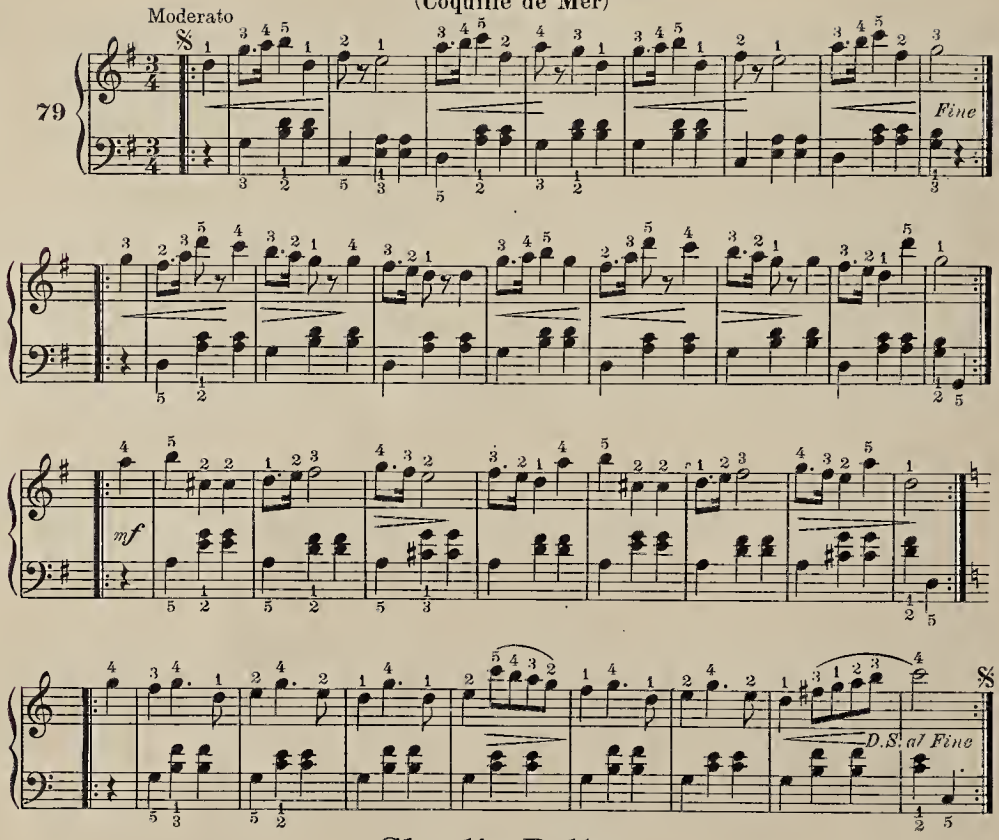
Andante

78



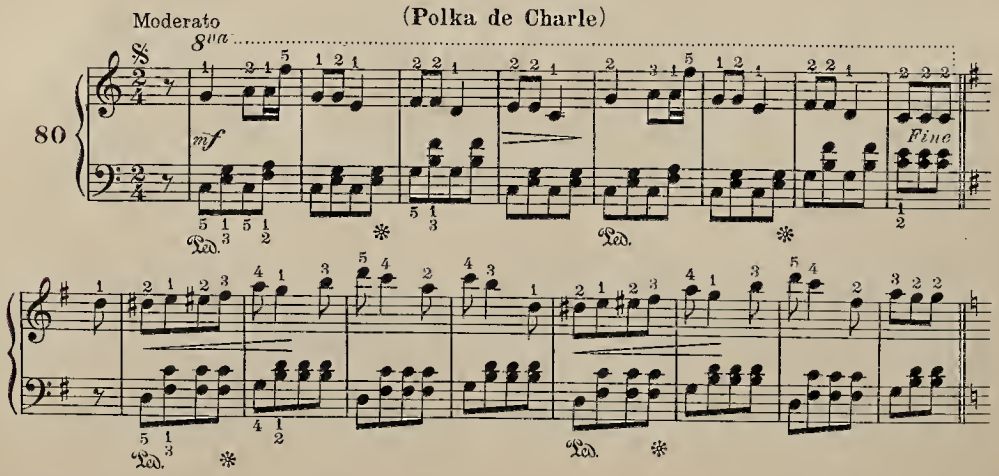
Sea Shell Redowa

(Coquille de Mer)



Charlie Polka

(Polka de Charle)



8va

Ped. * Ped. *

D.S. al Fine

Rocky Road To Dublin

(Chemin rocailleux de Dublin)

Moderato

81

f

D.C.

Pretty Little Island

(Jolie Petite Ile)

Andantino

82

mf

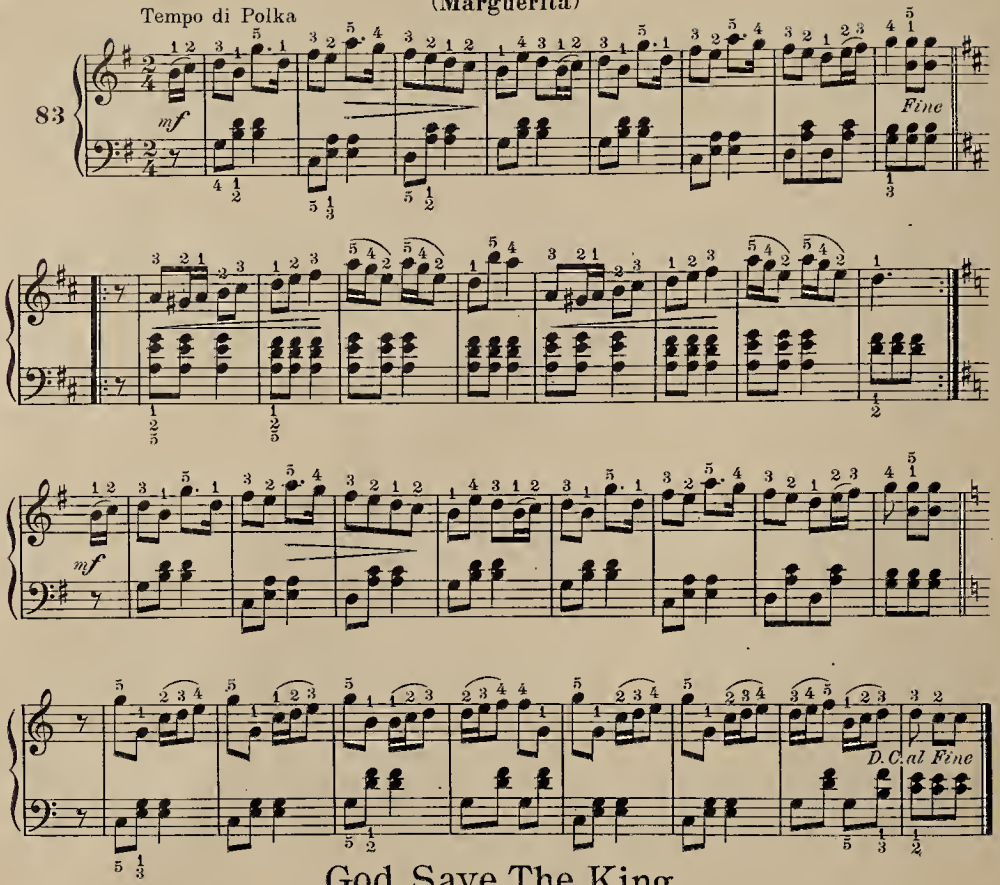
fz

f

The Daisy Polka

(Marguerita)

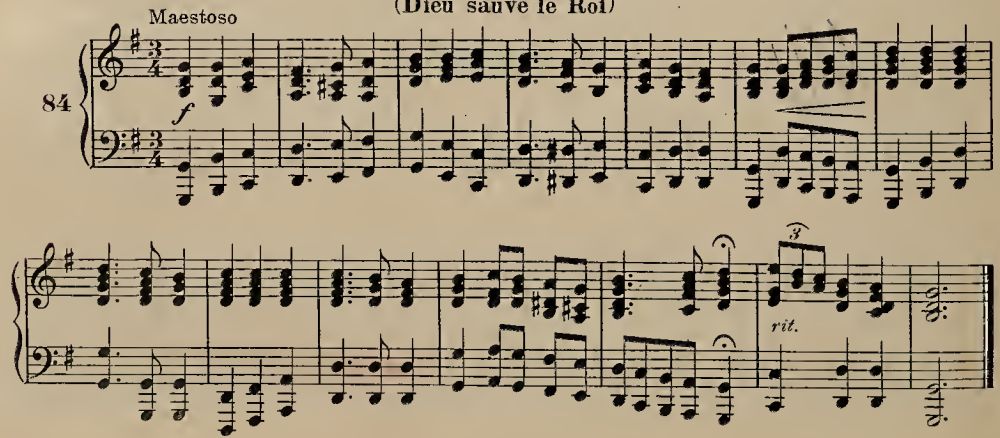
Tempo di Polka



God Save The King

(Dieu sauve le Roi)

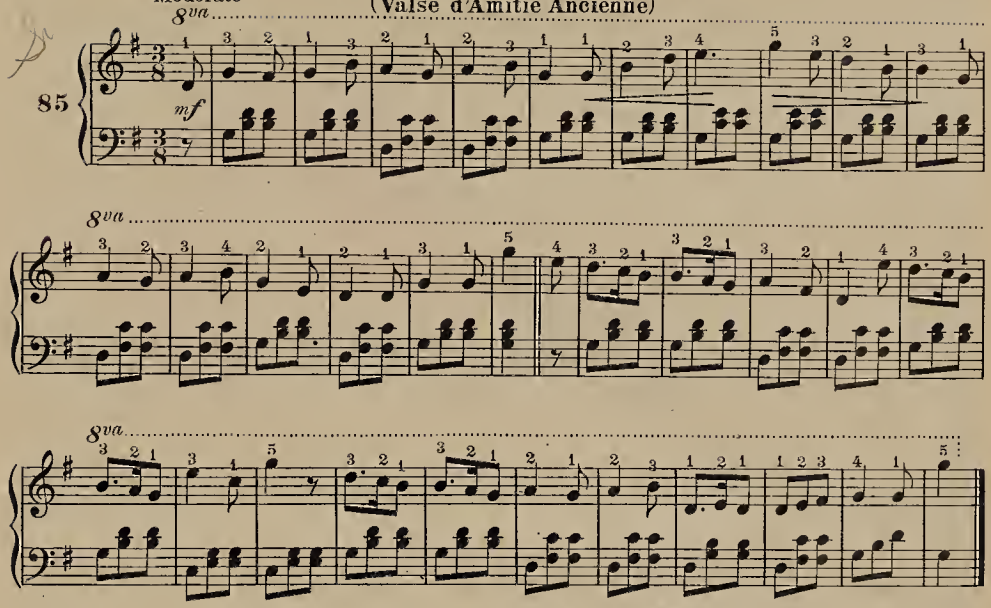
Maestoso



Auld Lang Syne Waltz

Moderate
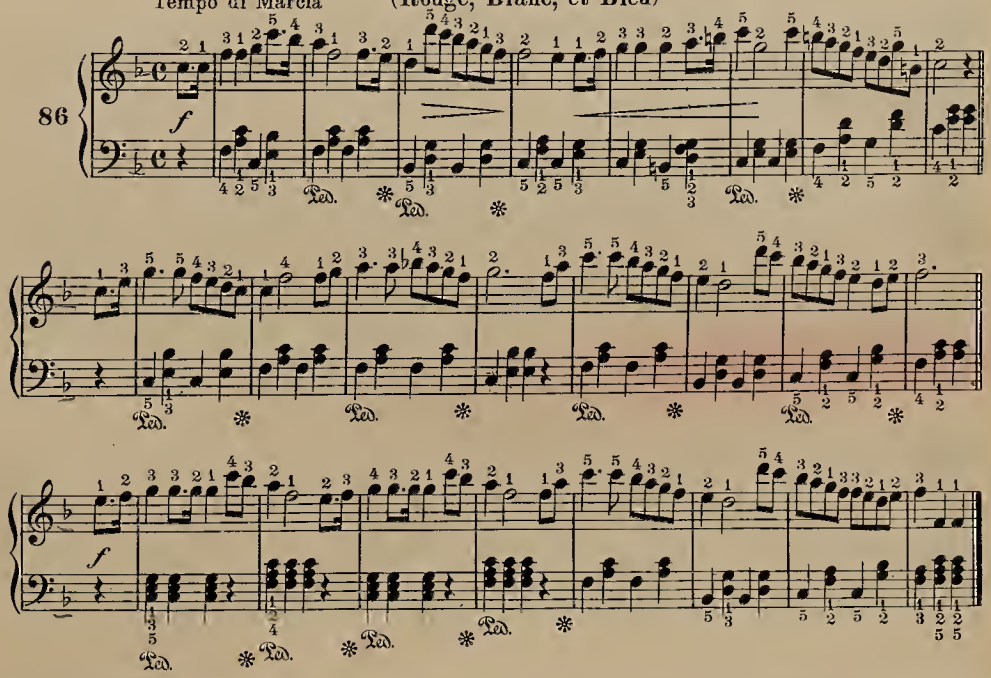
(Valse d'Amitie Ancienne)



Red, White, and Blue March

Tempo di Marcia

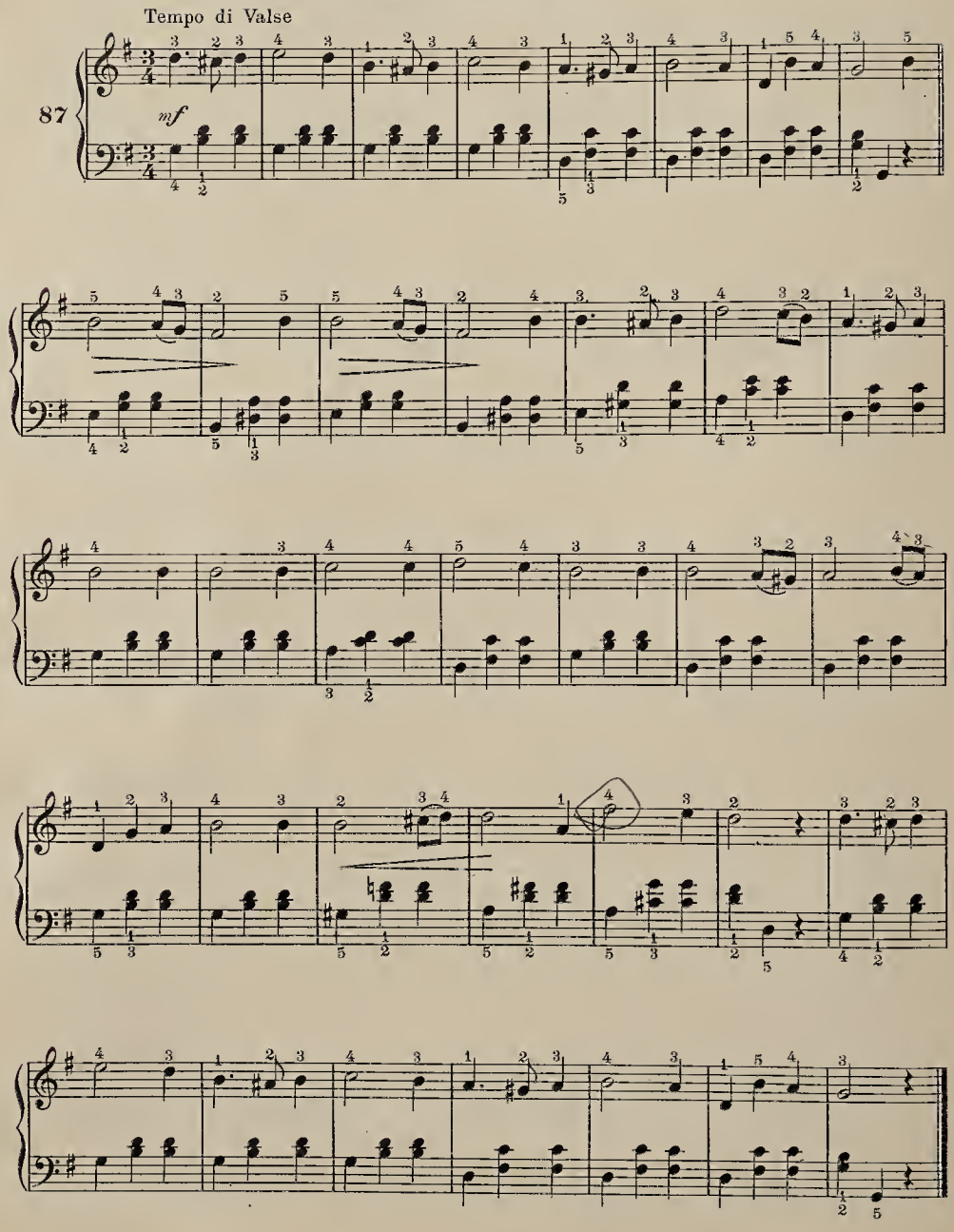
(Rouge, Blanc, et Bleu)



Beautiful Venice Waltz

(Splendeur de Venise)

Tempo di Valse

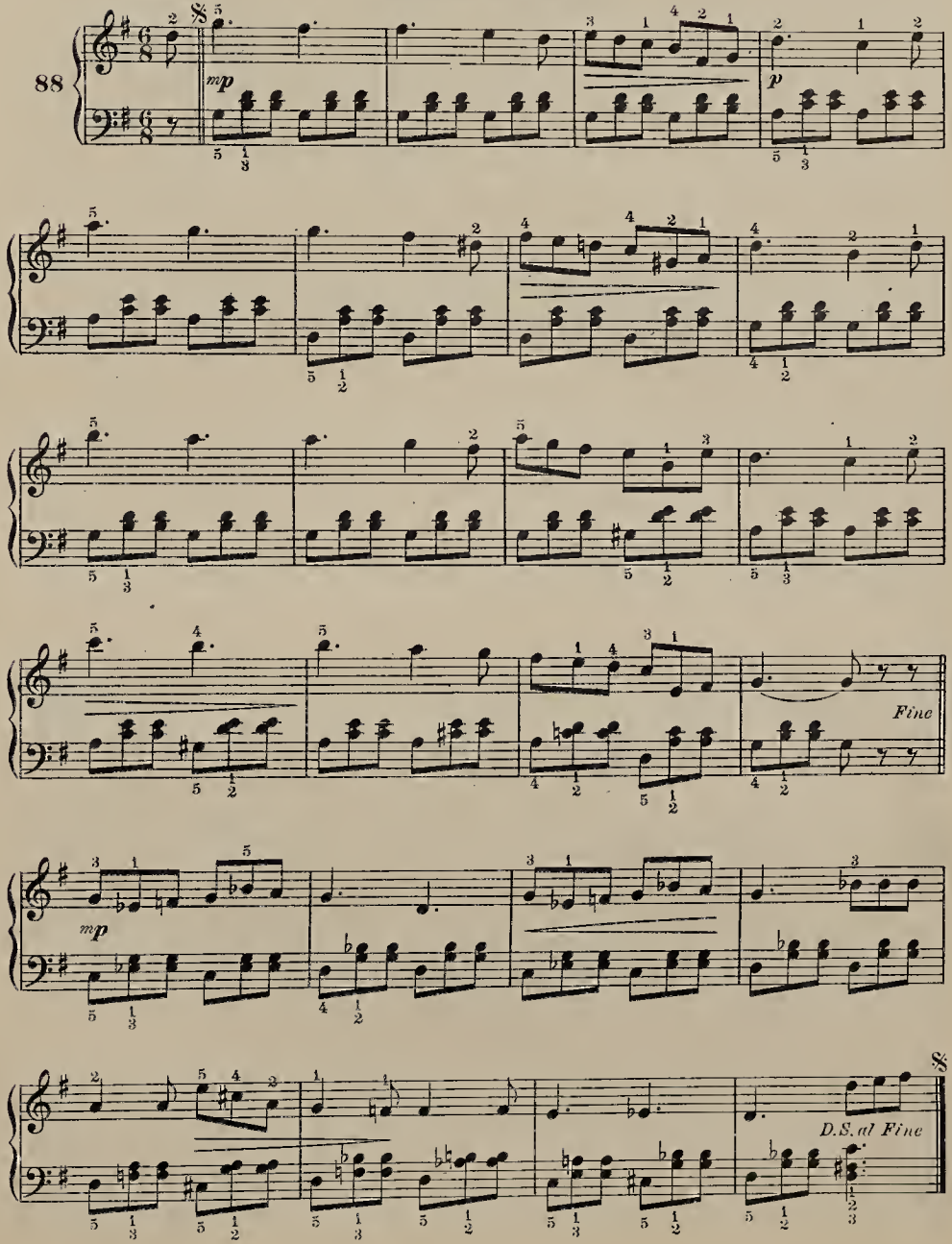


Angels' Serenade

(Sérénade des Anges)

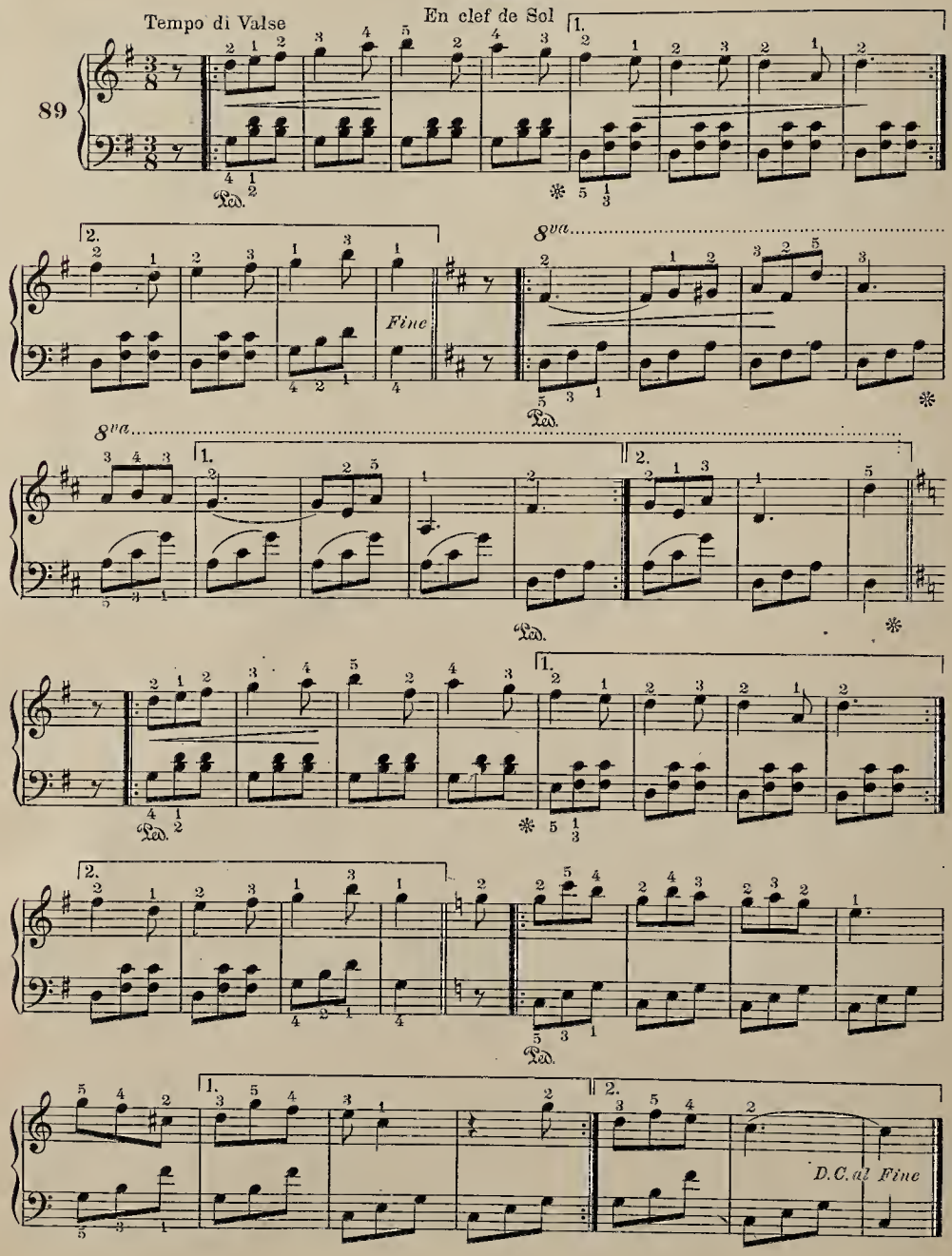
Andante

A. H. ROSEWIG
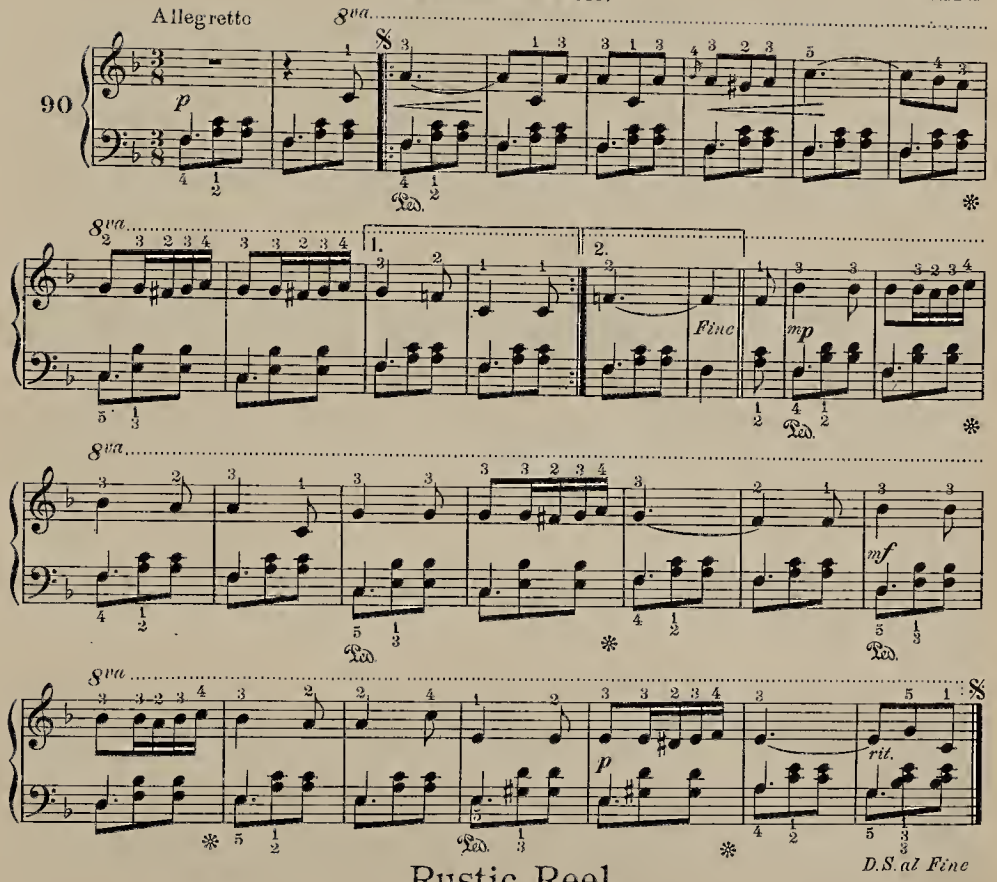


Bohemian Girl (In key of G)

(La Bohémienne)
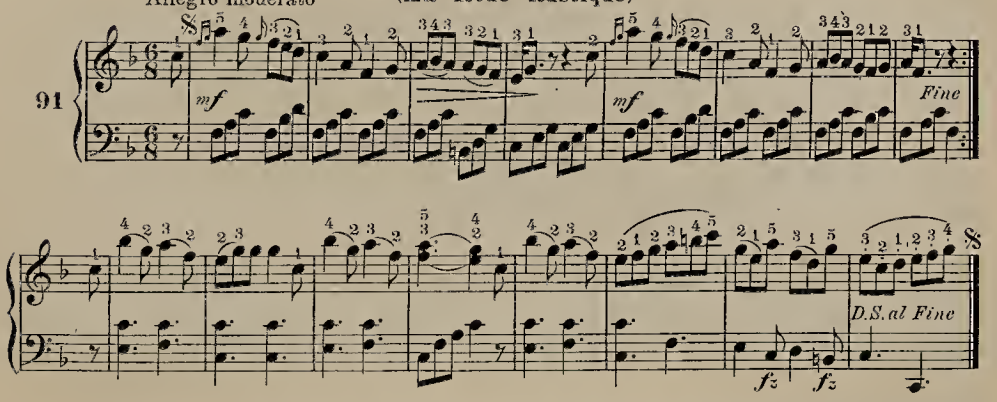


Drinking Song

(Chanson de Table)



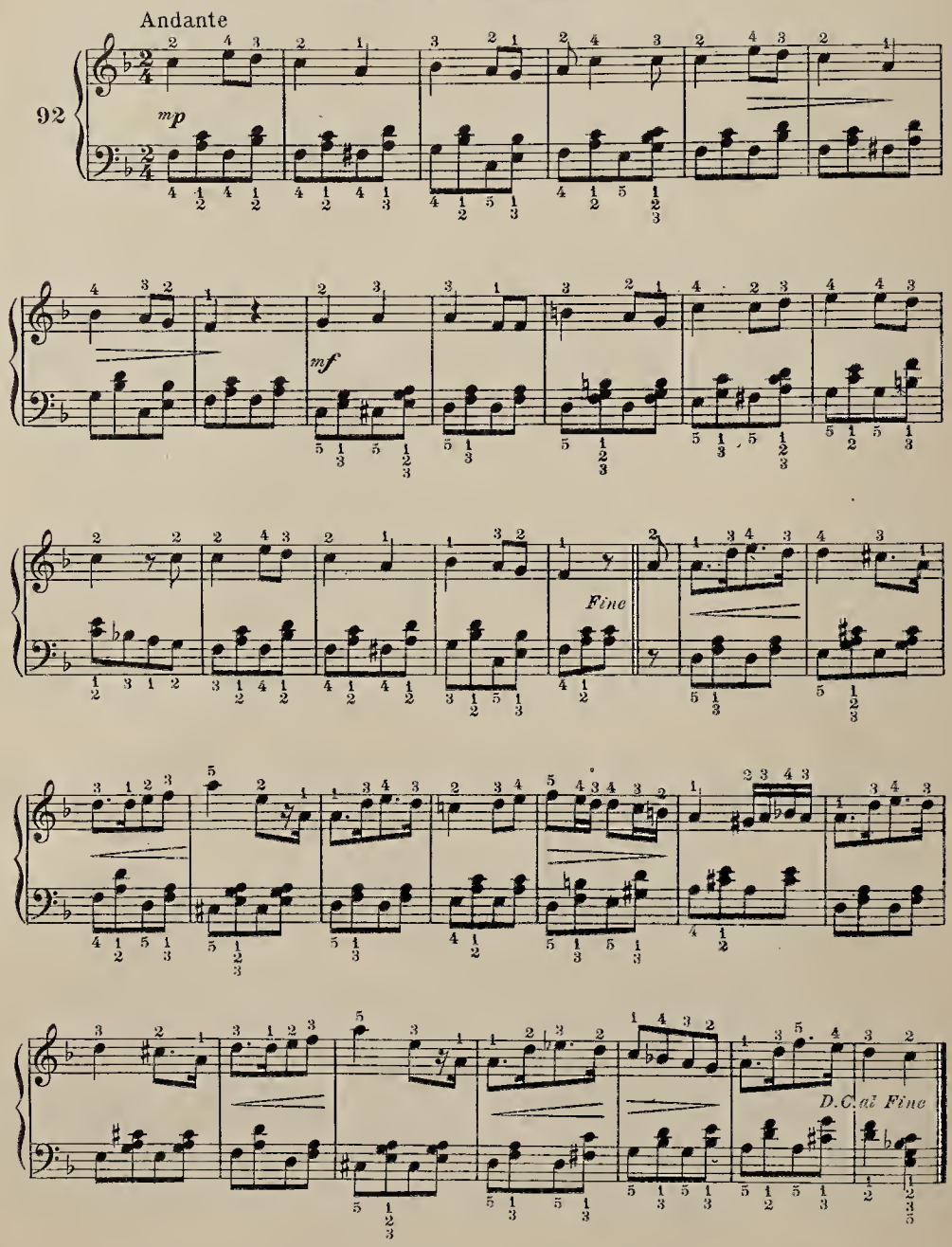
Rustic Reel

(La Roue Rustique)



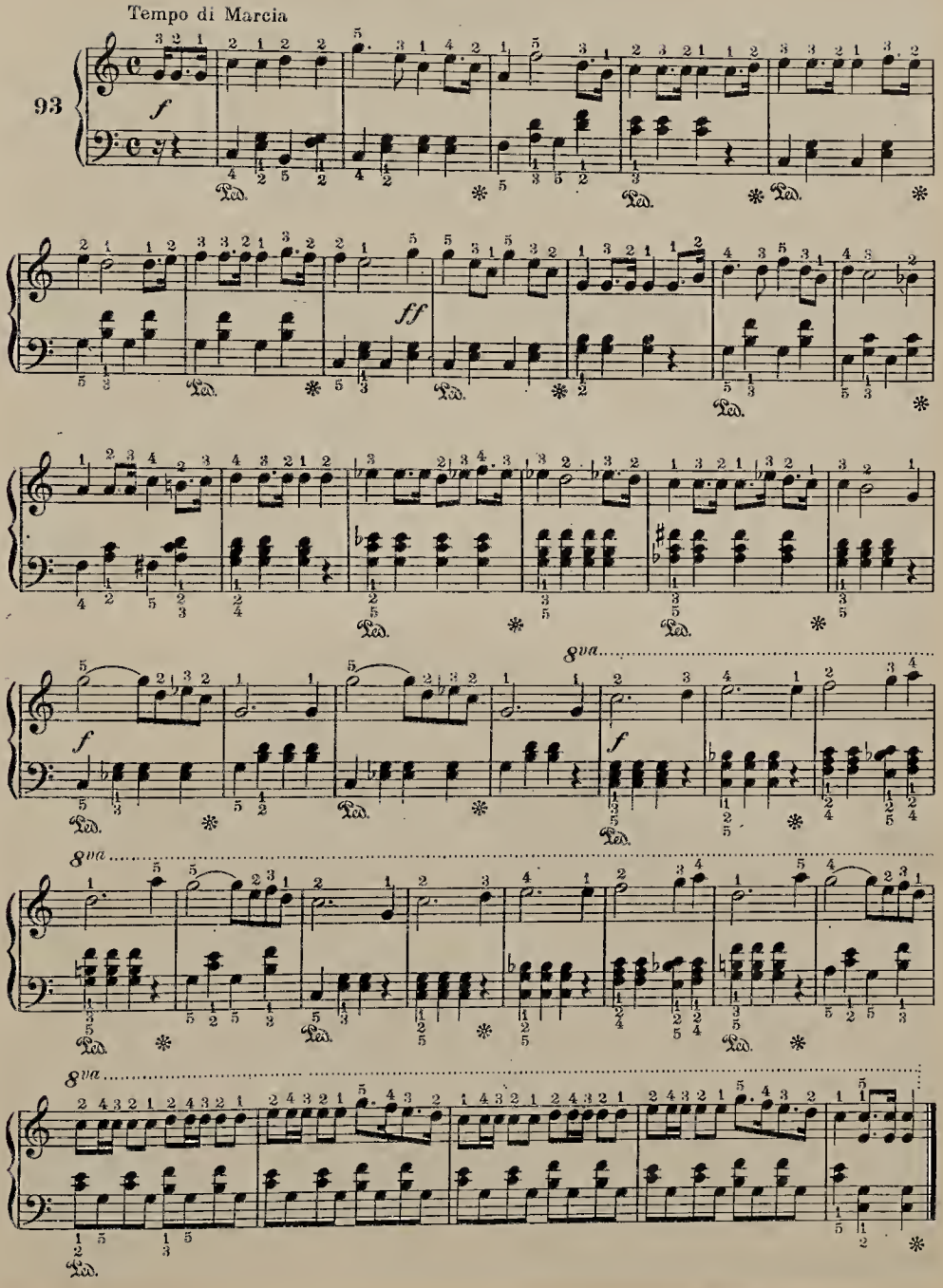
Nun's Prayer

(La Prière des Nonnes)



La Marseillaise

Tempo di Marcia



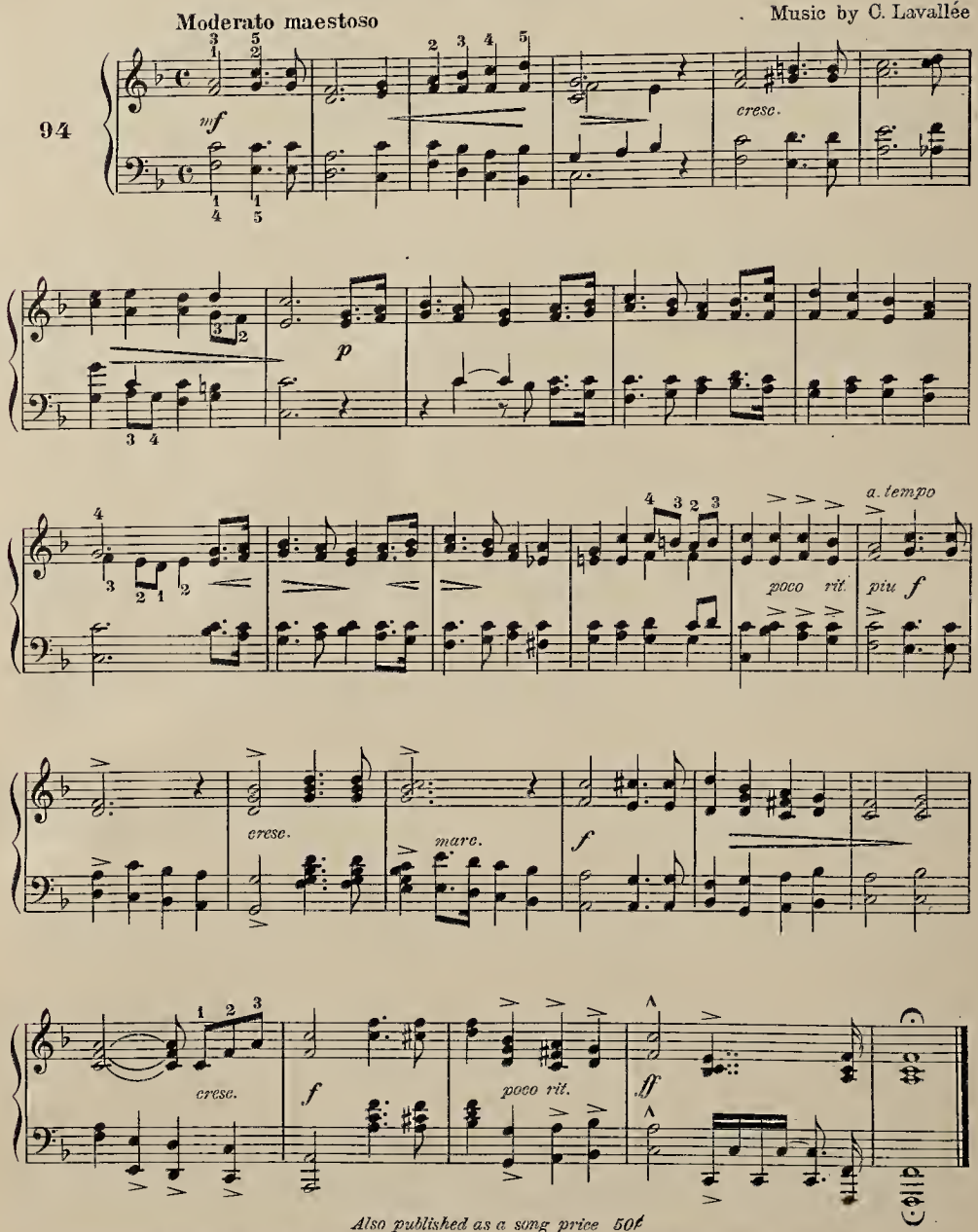
O Canada! Our Fathers' Land of Old

(O Canada! Terre de nos aieux!)

Chant National

Moderato maestoso

Music by C. Lavallée



Also published as a song price 50¢

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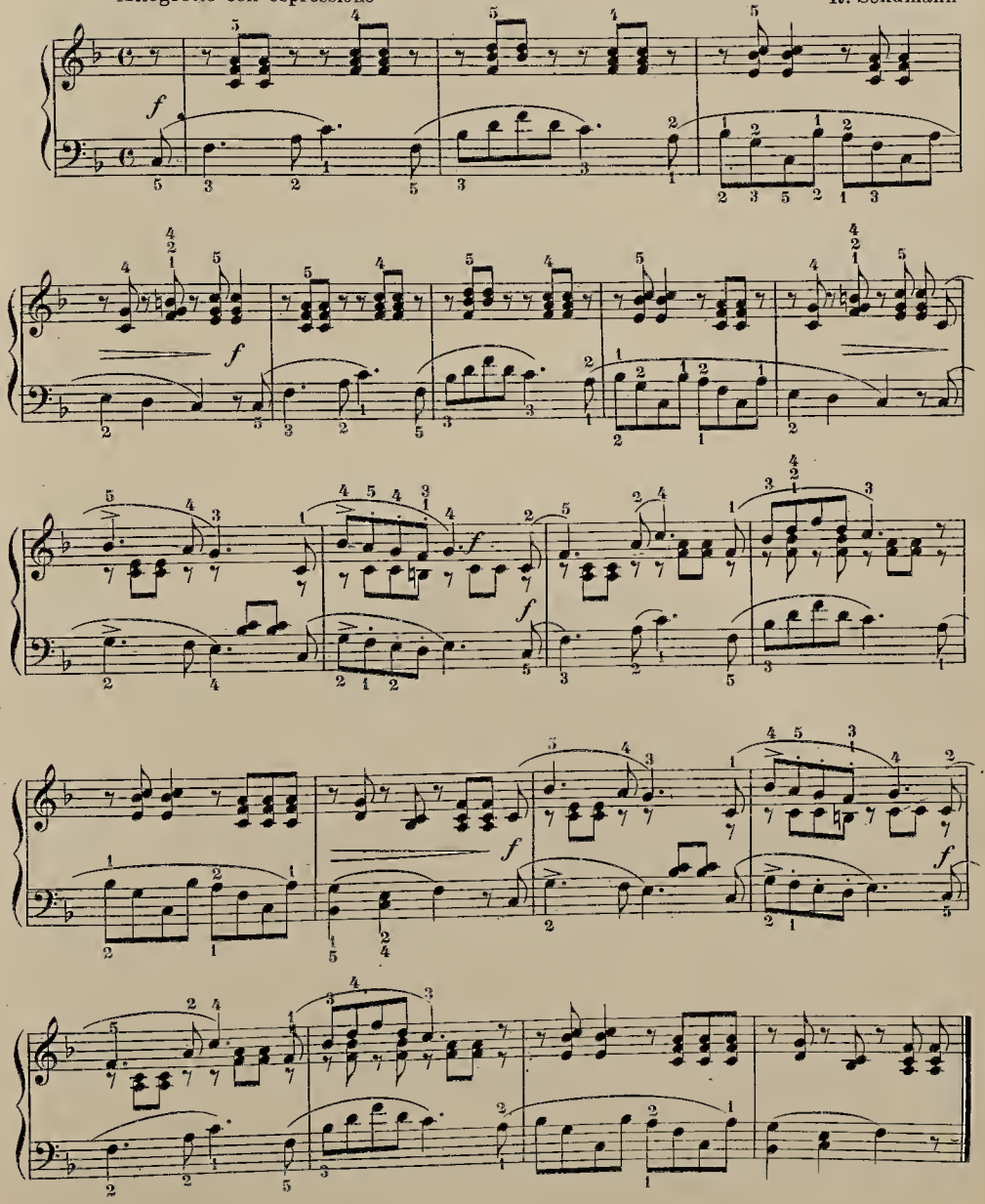
U.S. Copyright, MCMVIII, by Whaley, Royce & Co. Limited

The Merry Peasant

(Le Paysan joyeux)

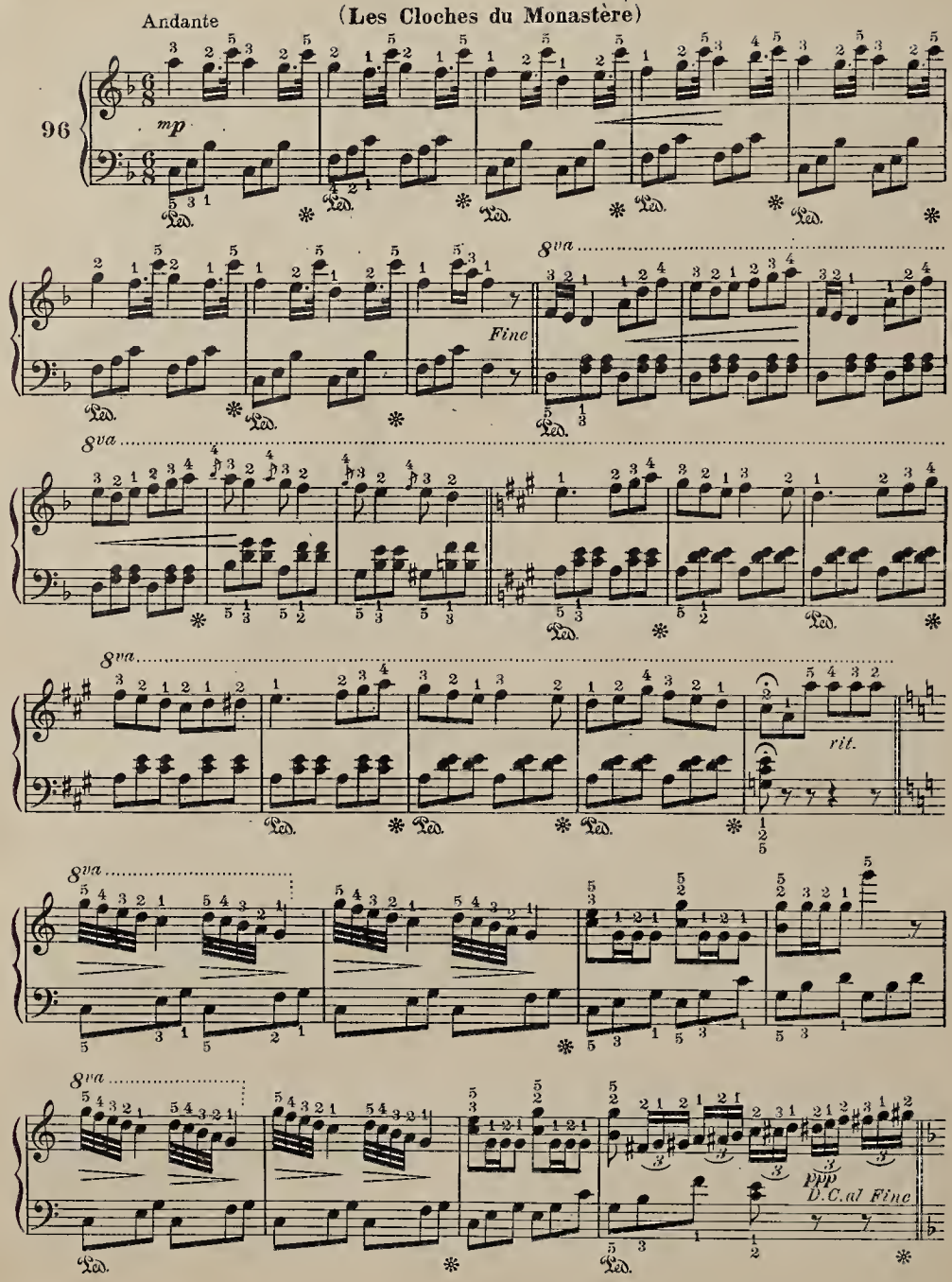
Allegretto con espressione

R. Schumann



Monastery Bells

(Les Cloches du Monastère)



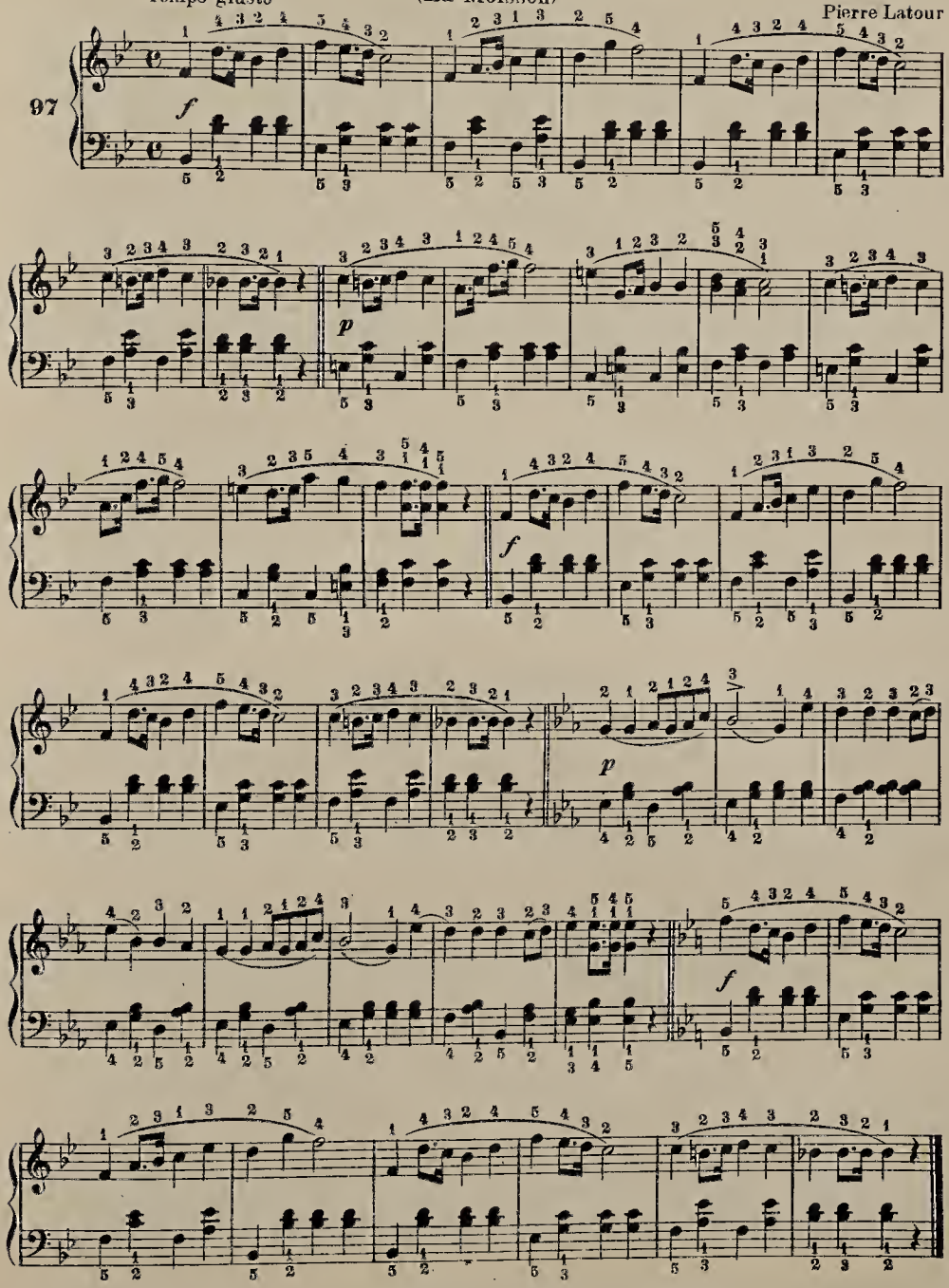
HARVEST MARCH

(La Moisson)

Tempo giusto

Pierre Latour

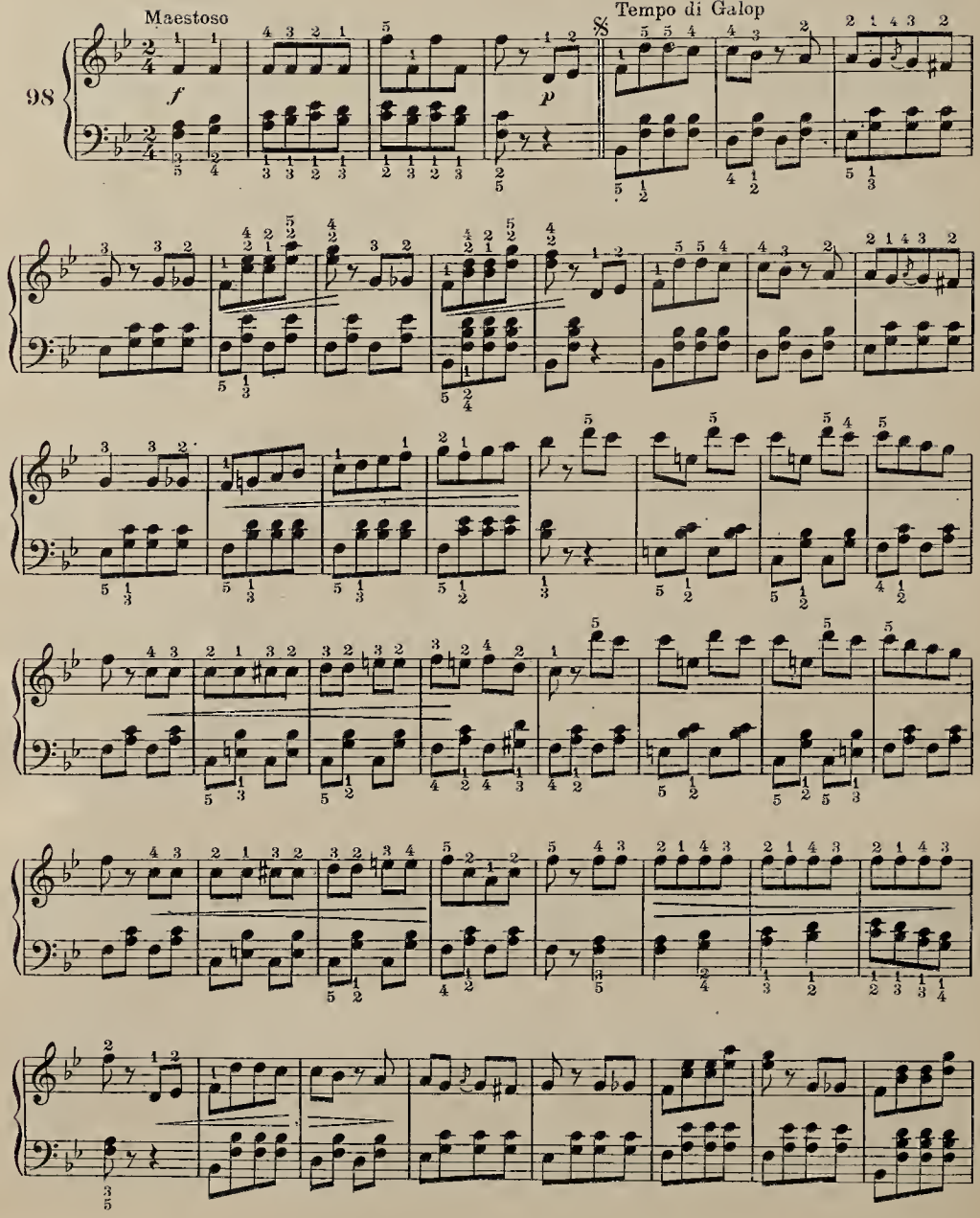
97

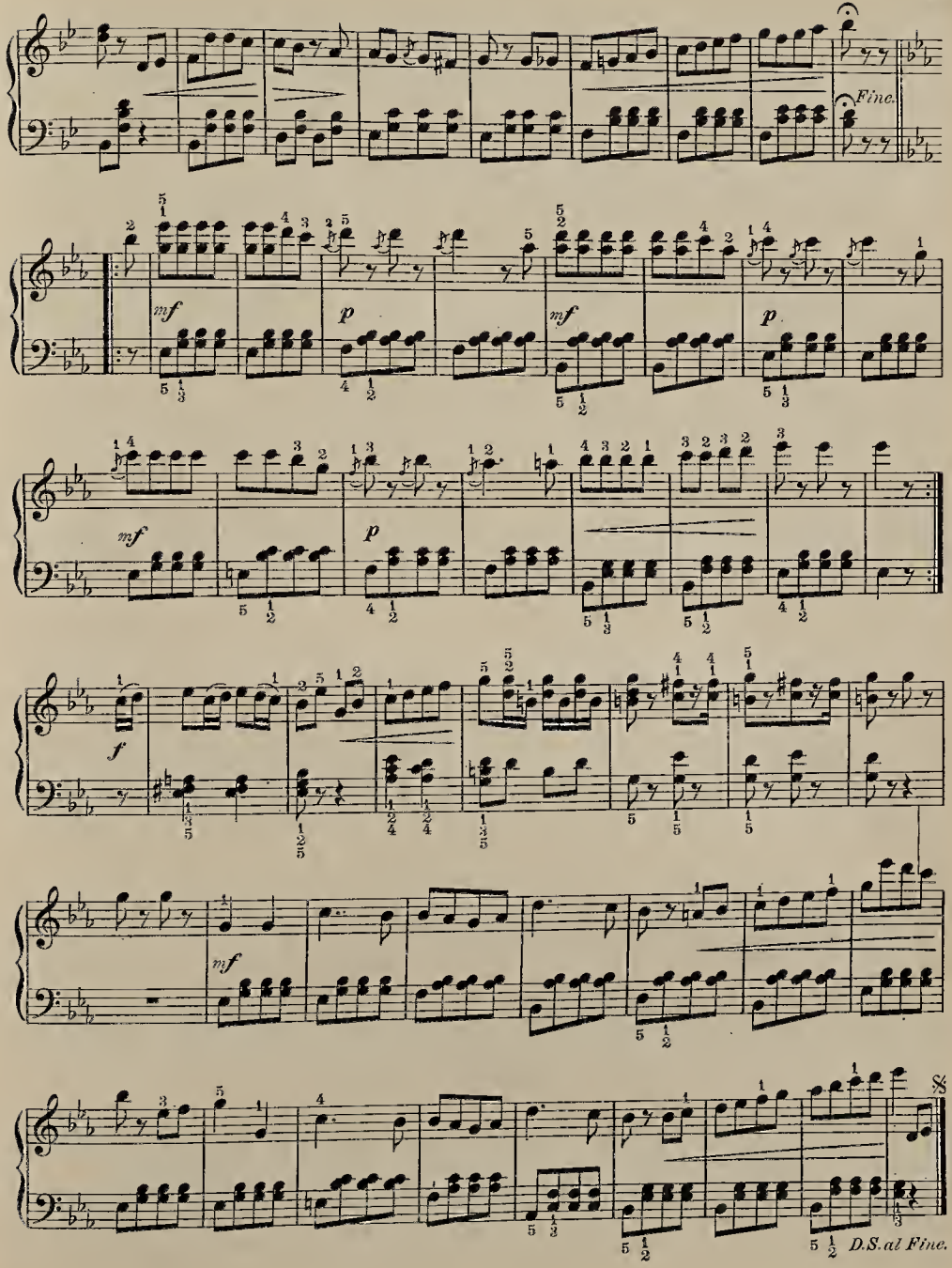


Jolly Brothers Galop

(Les Frères joyeux)

BUDIK



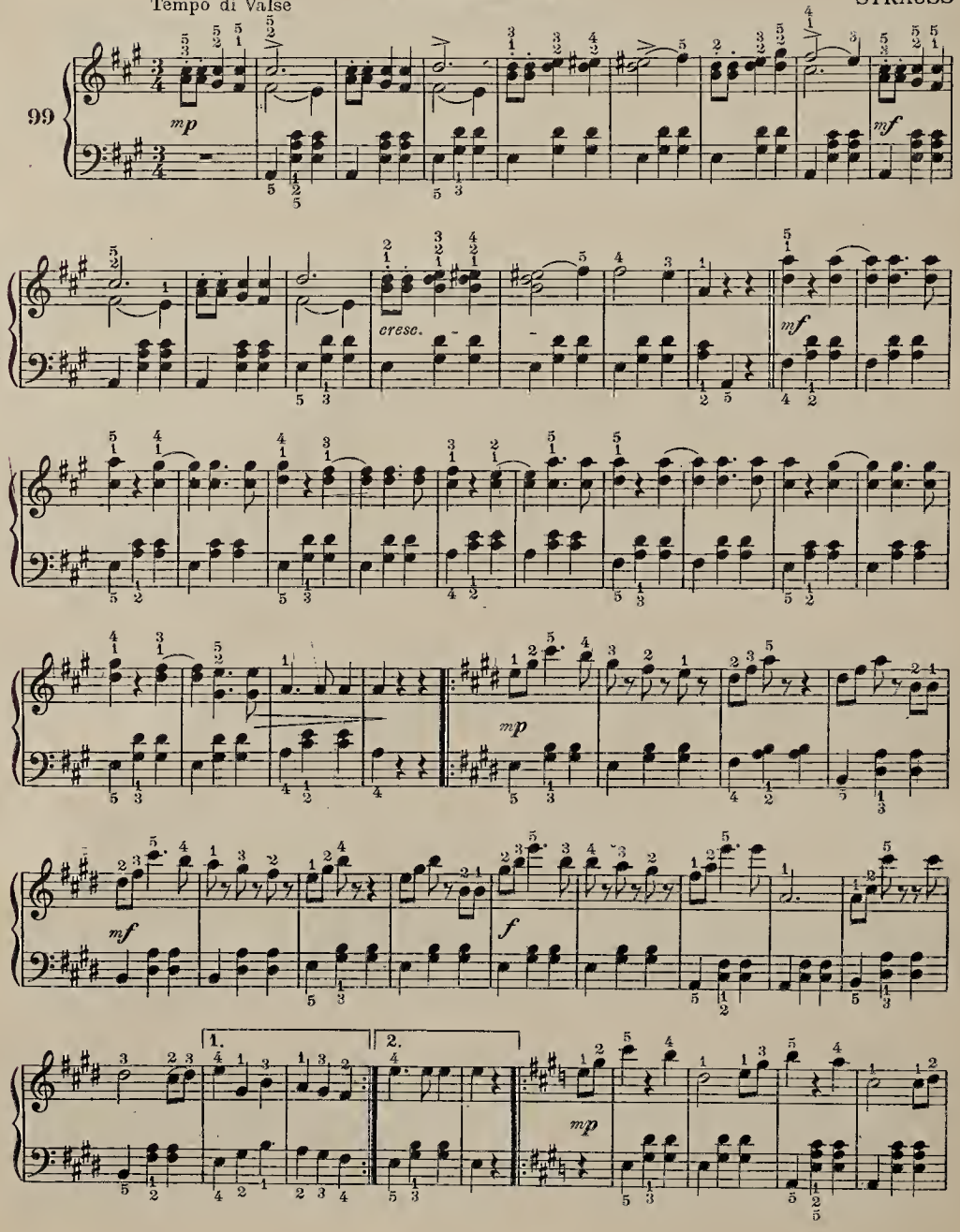

Fine.
mf
p
mf
p
mf
p
f
mf
D.S. al Fine.
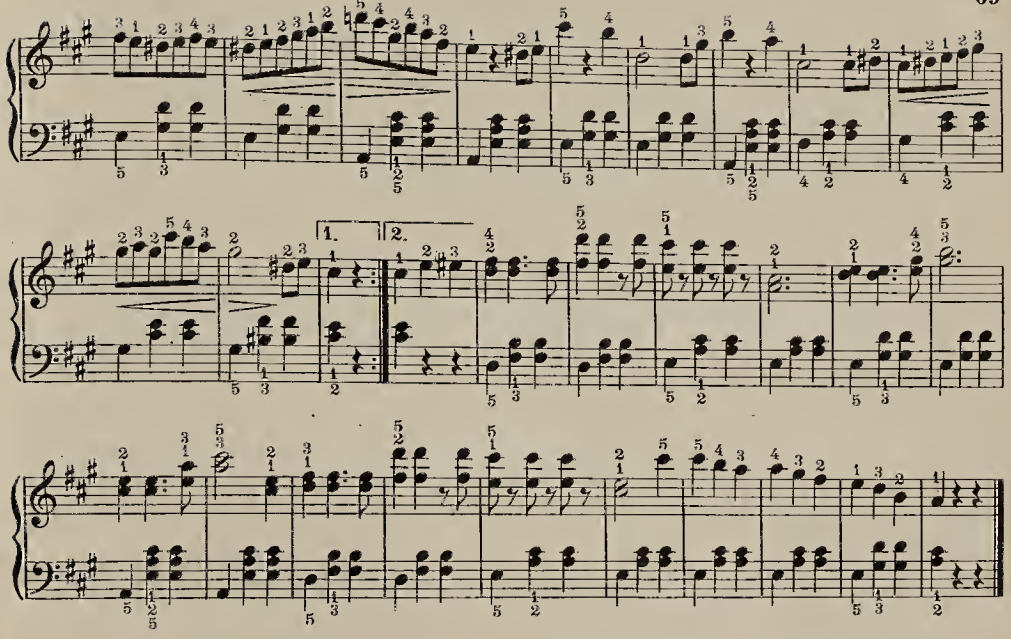
Thousand And One Nights Waltz

(Mille et une Nuits)

STRAUSS

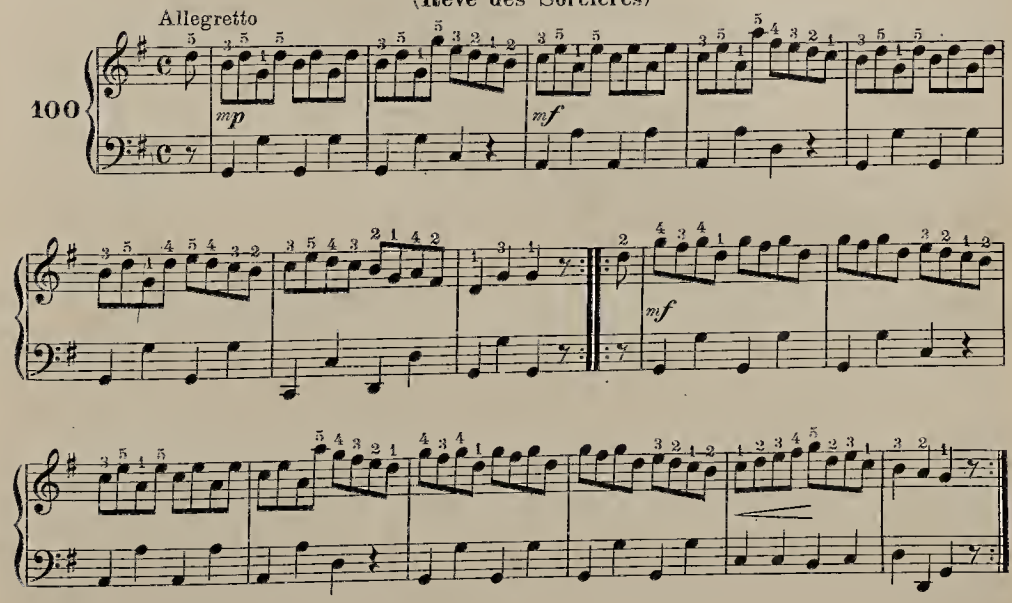
Tempo di Valse





Witches Dream

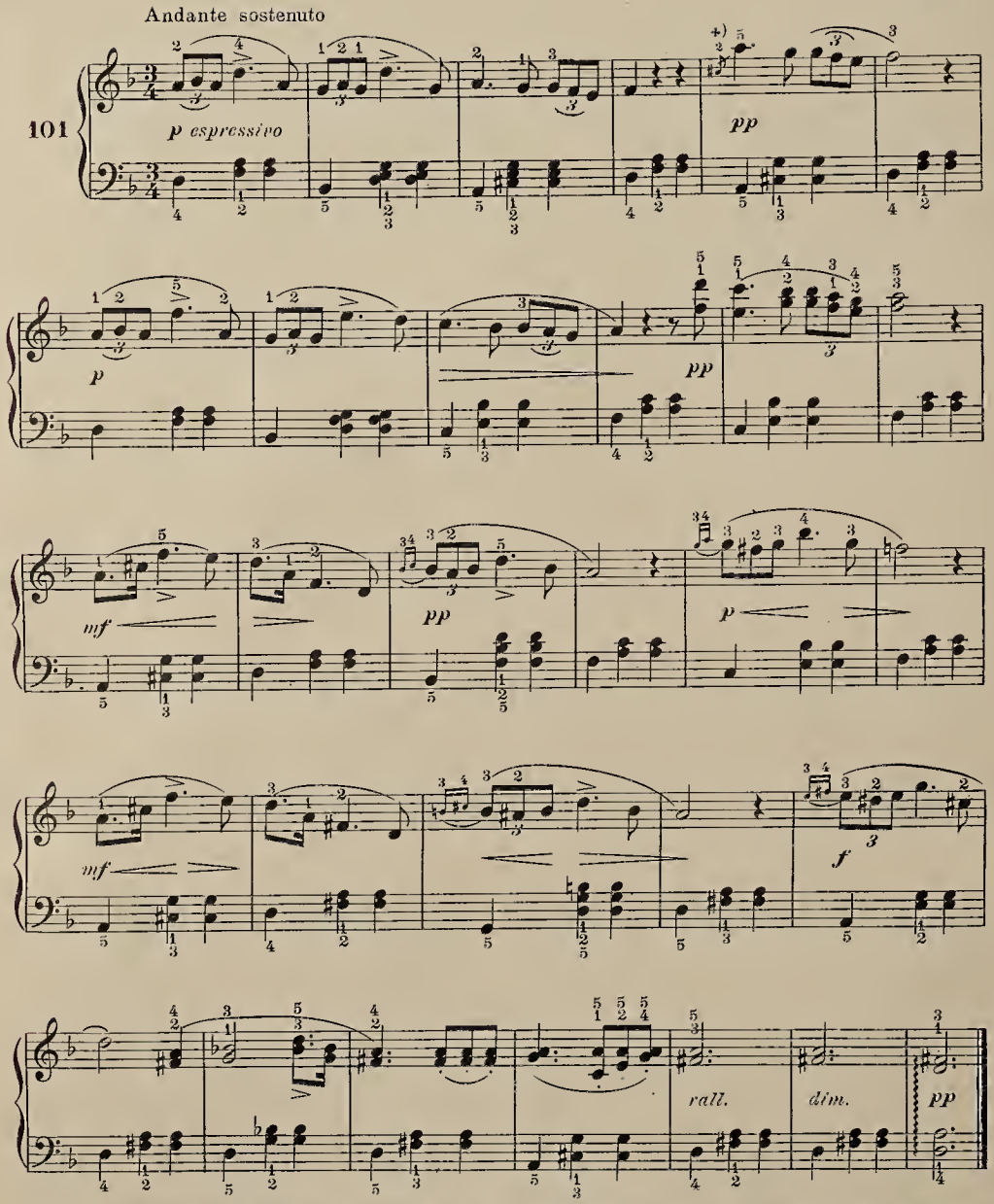
(Rêve des Sorcières)



Sérénade

SCHUBERT

Andante sostenuto



+) Play the small note (Appoggiatura) with the first note in the Bass.

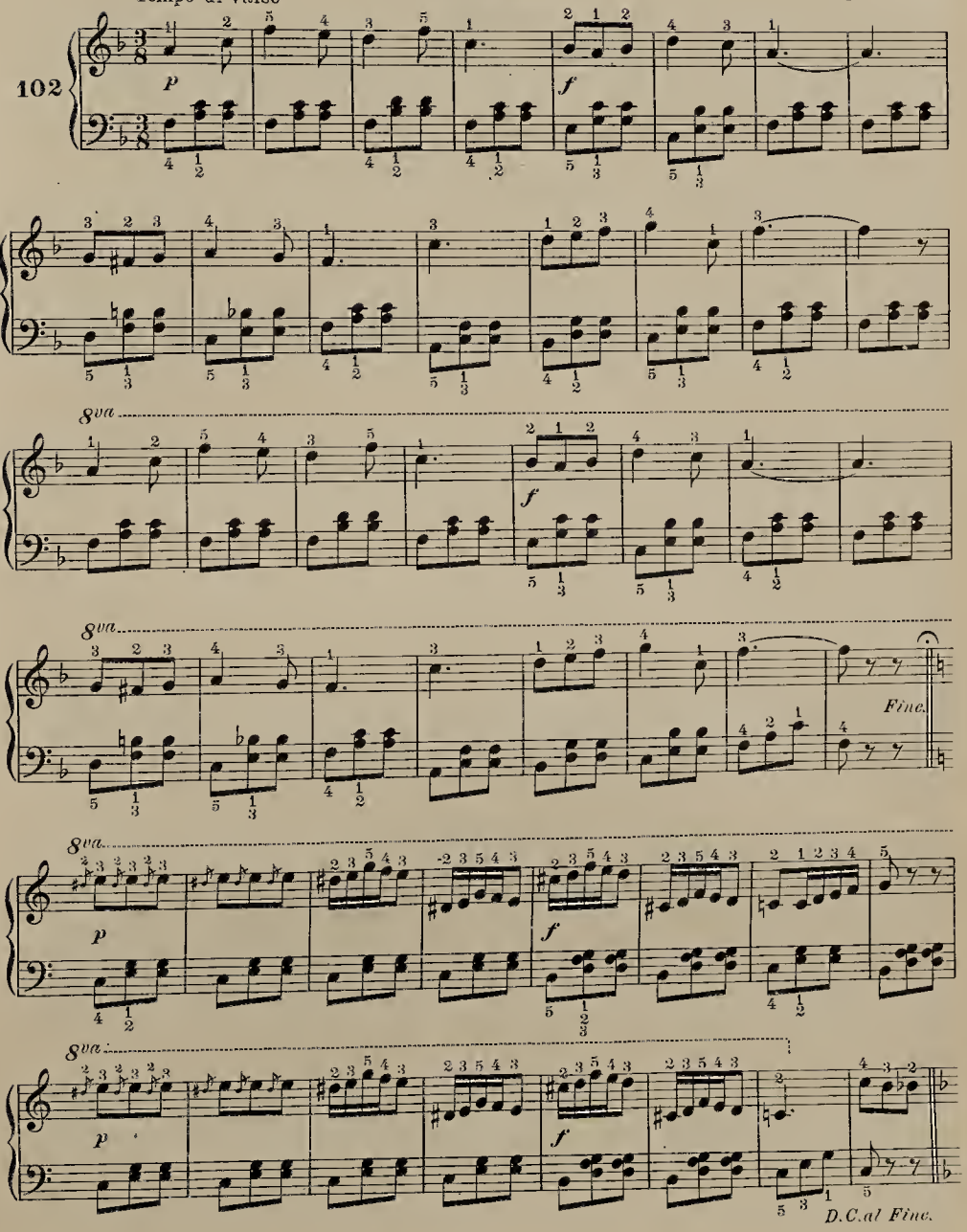
+) Jouez la petite note (l'Appoggiature) avec la première note de la clef de Fa.

Maud Waltz

(Valse de Maud)

Tempo di Valse

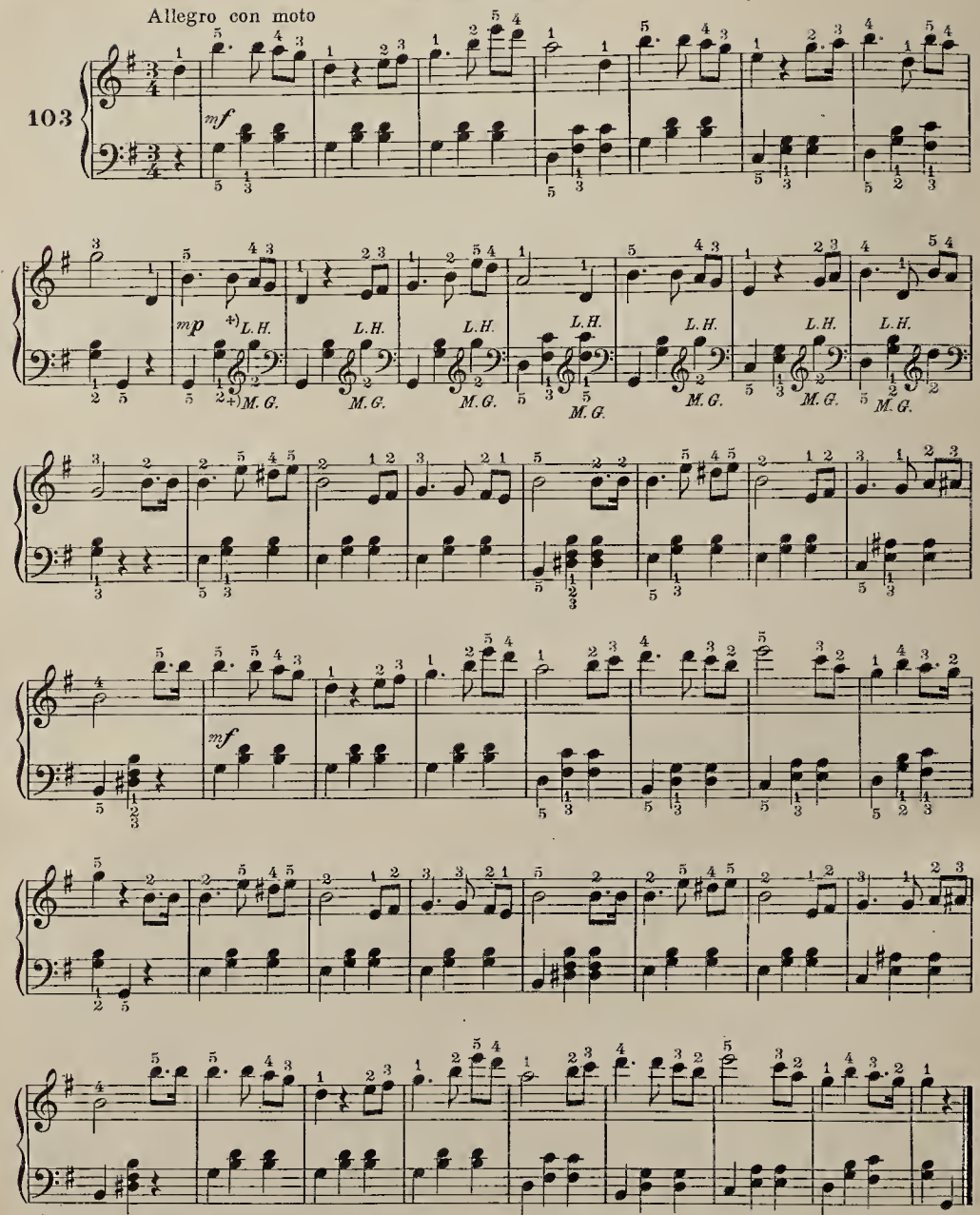
J. BELLAK



Her Bright Smile

(Son Sourire joyeux)

Allegro con moto



+) *L. H.* means Left Hand which crosses over the Right Hand. Play smothly and in an easy style.

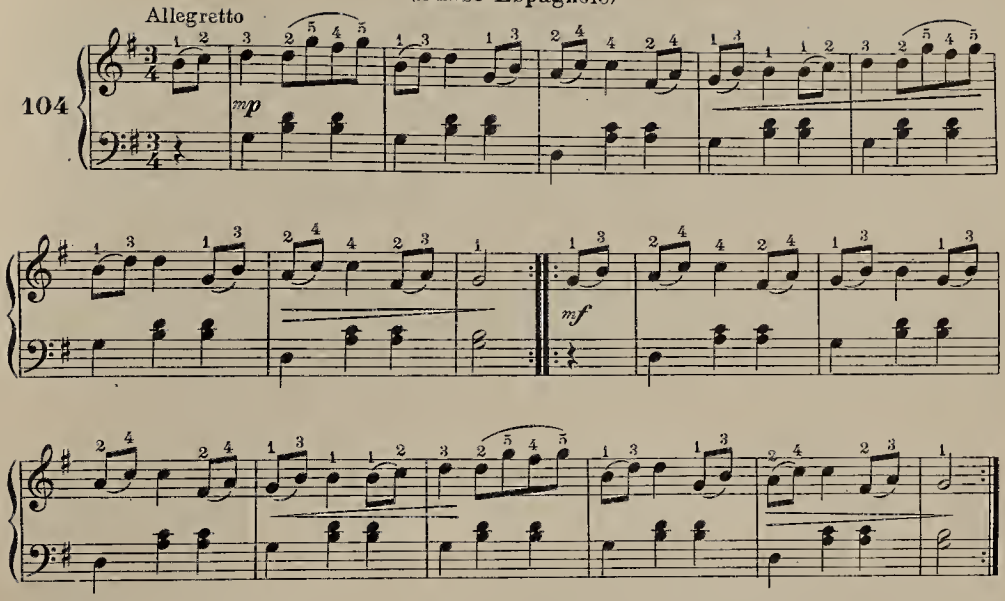
+) *M. G.* signifie Main Gauche qui traverse la Main Droite. Joue uniment et en manière douce.

Spanish Dance

(Danse Espagnole)

Allegretto

104

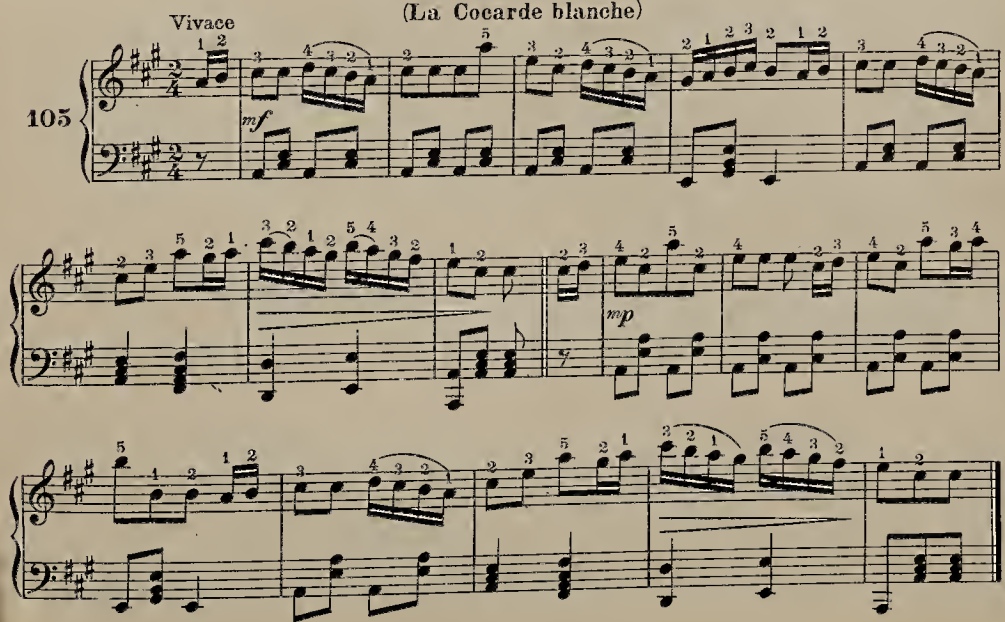


The White Cockade

(La Cocarde blanche)

Vivace

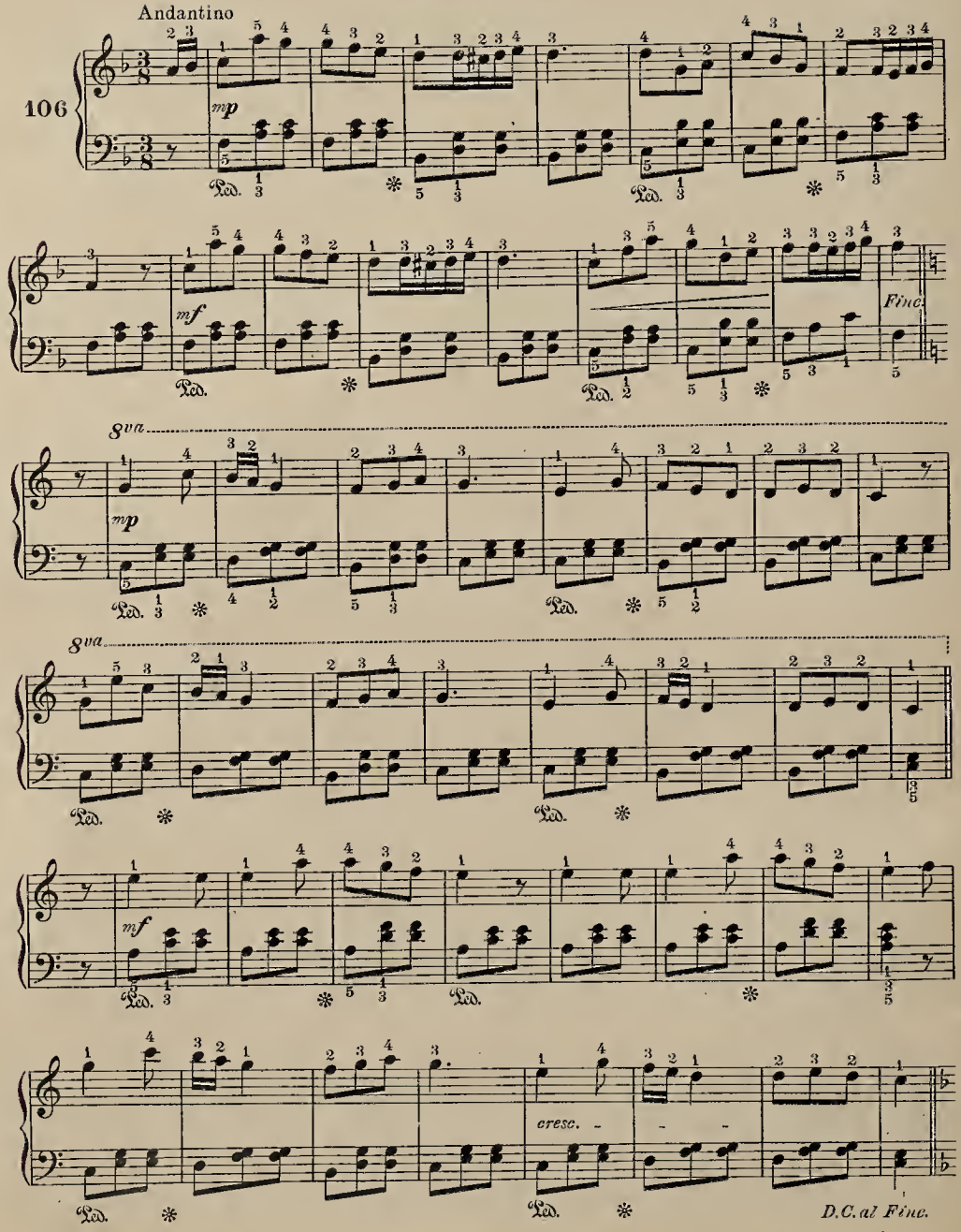
105



Lucretia Borgia

(Lucrèce Borgia)
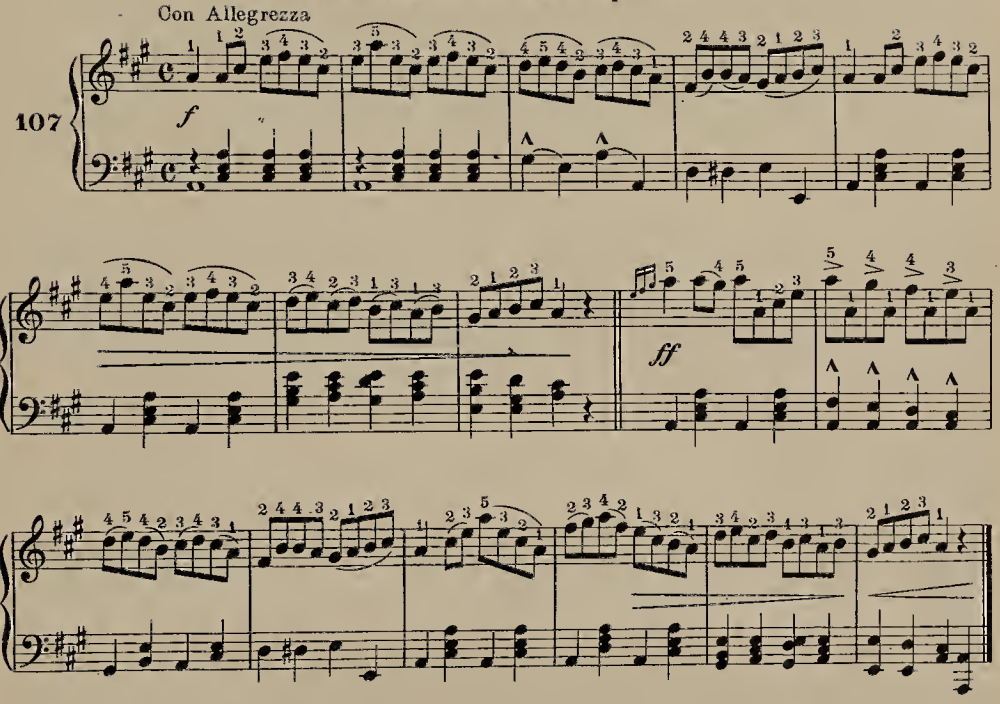
J. SPINDLER



Speed The Plough

(Faites avancer la Charrue plus vite)

Con Allegrezza
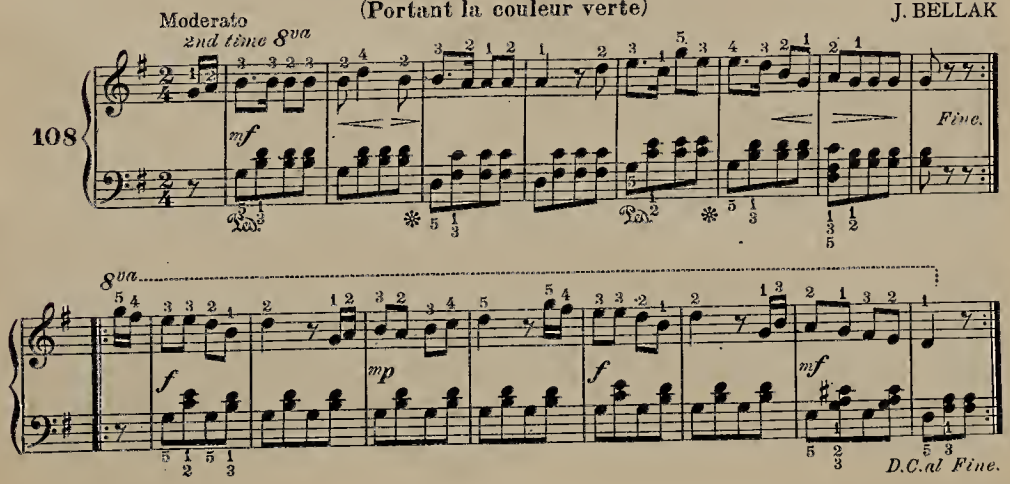


Wearing Of The Green

(Portant la couleur verte)

J. BELLAK

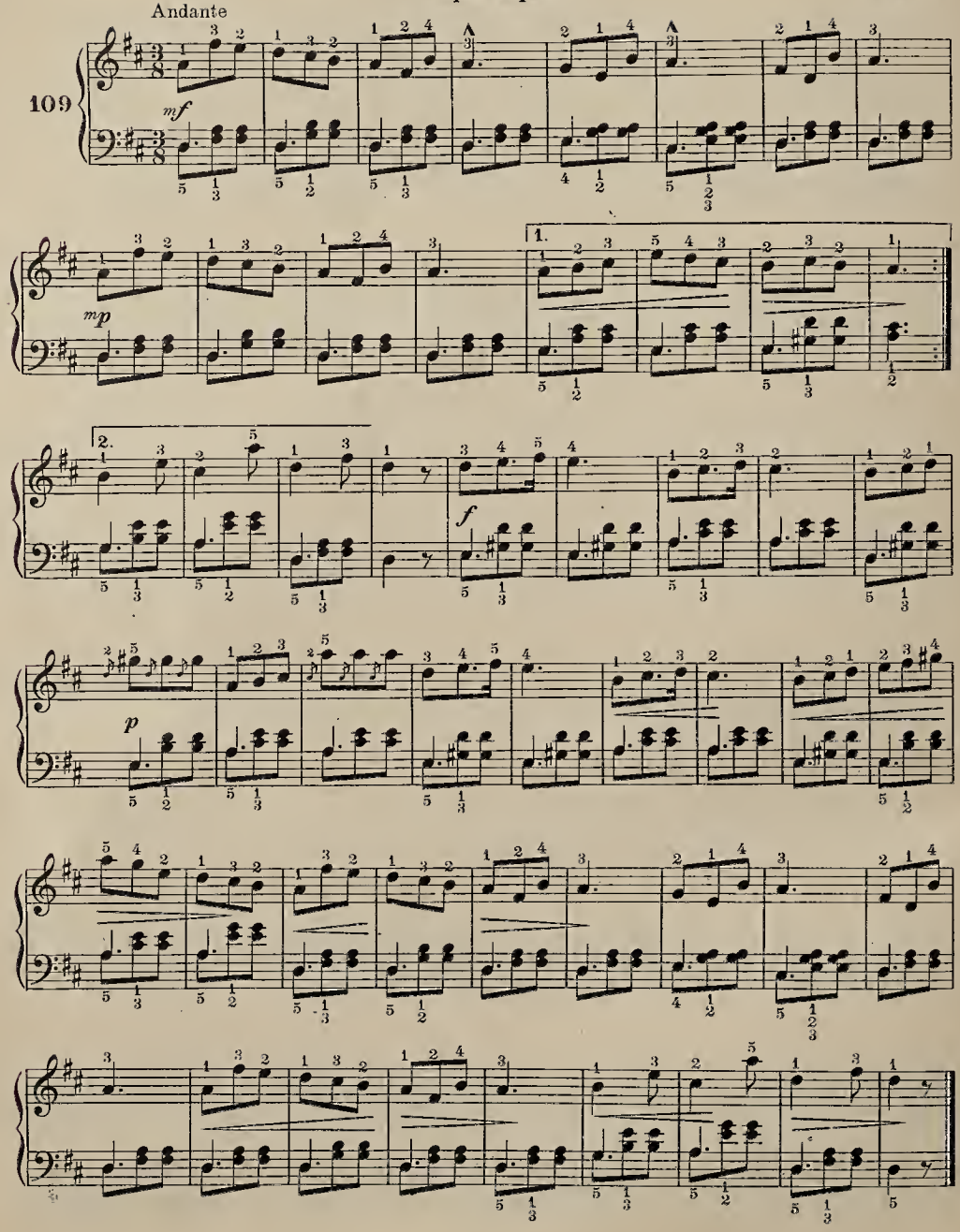
Moderato



Picnic Waltz

(Pique-nique)

E.MACK

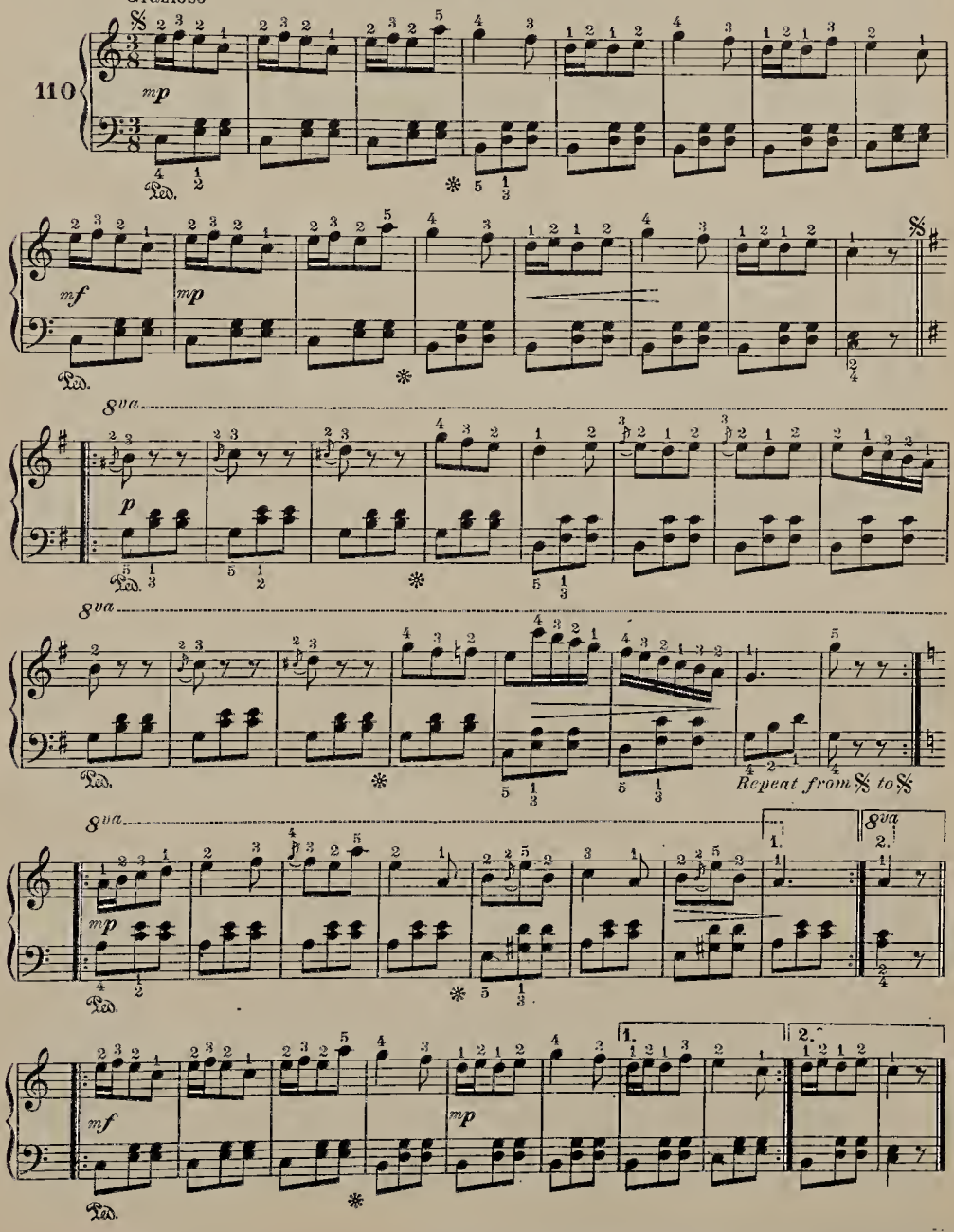


Duet and Waltz From "La Traviata"

(Duo et Valse de "La Traviata")

J. BELLAK

Grazioso



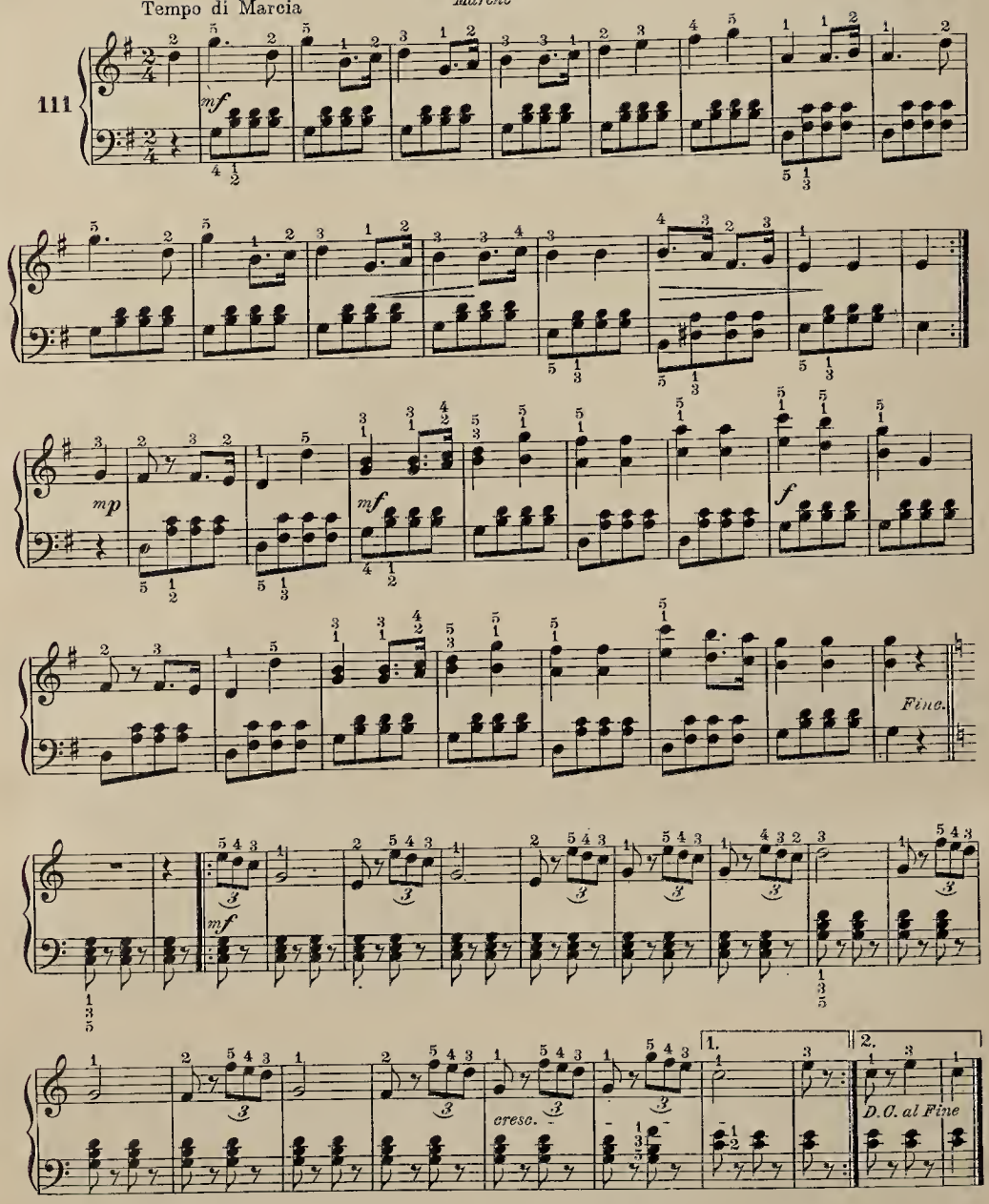
The Banner Quickstep

(La Bannière)

Marche

E. MACK

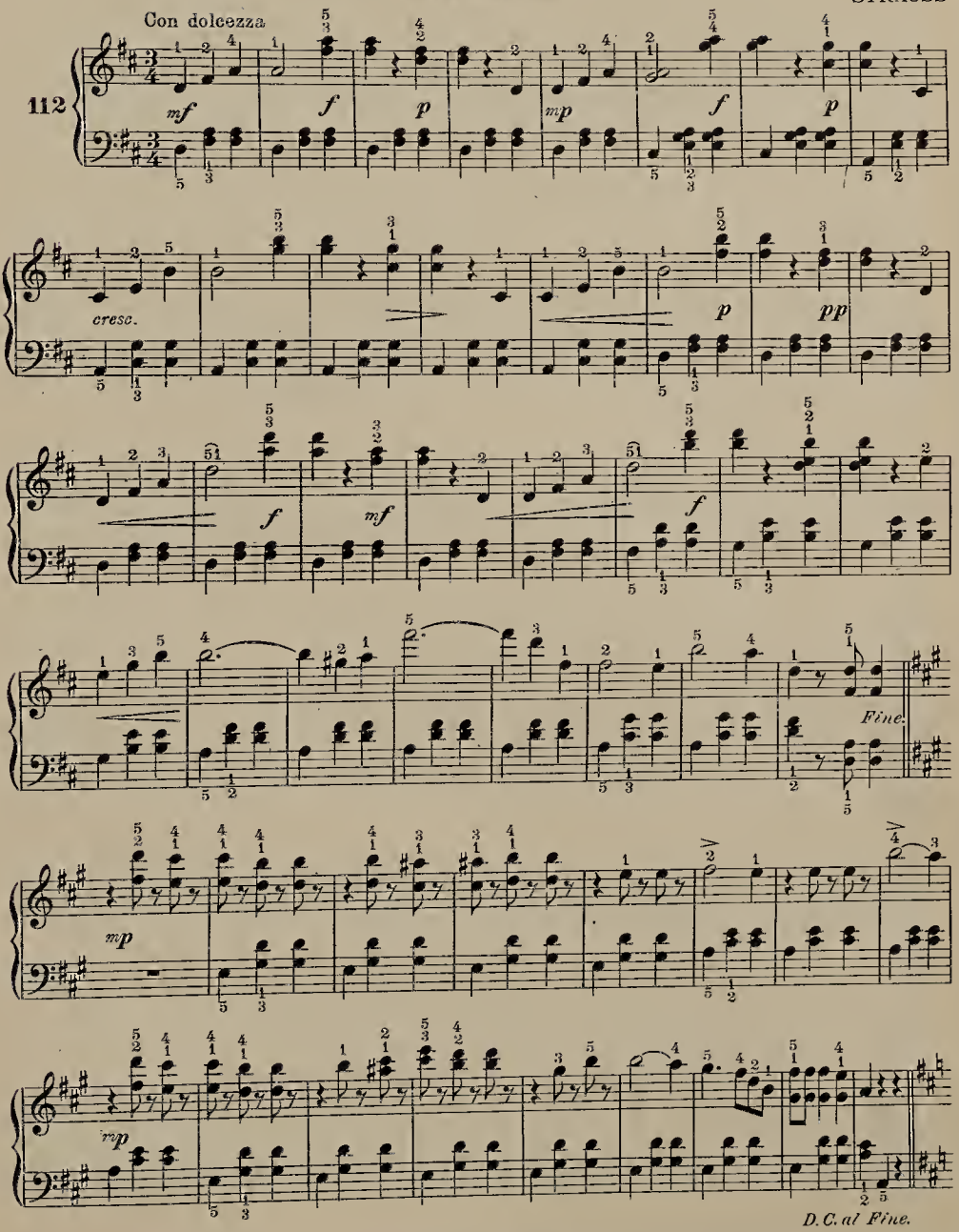
Tempo di Marcia



Blue Danube Waltz

(Le Danube bleu)

STRAUSS



The Last Rose of Summer

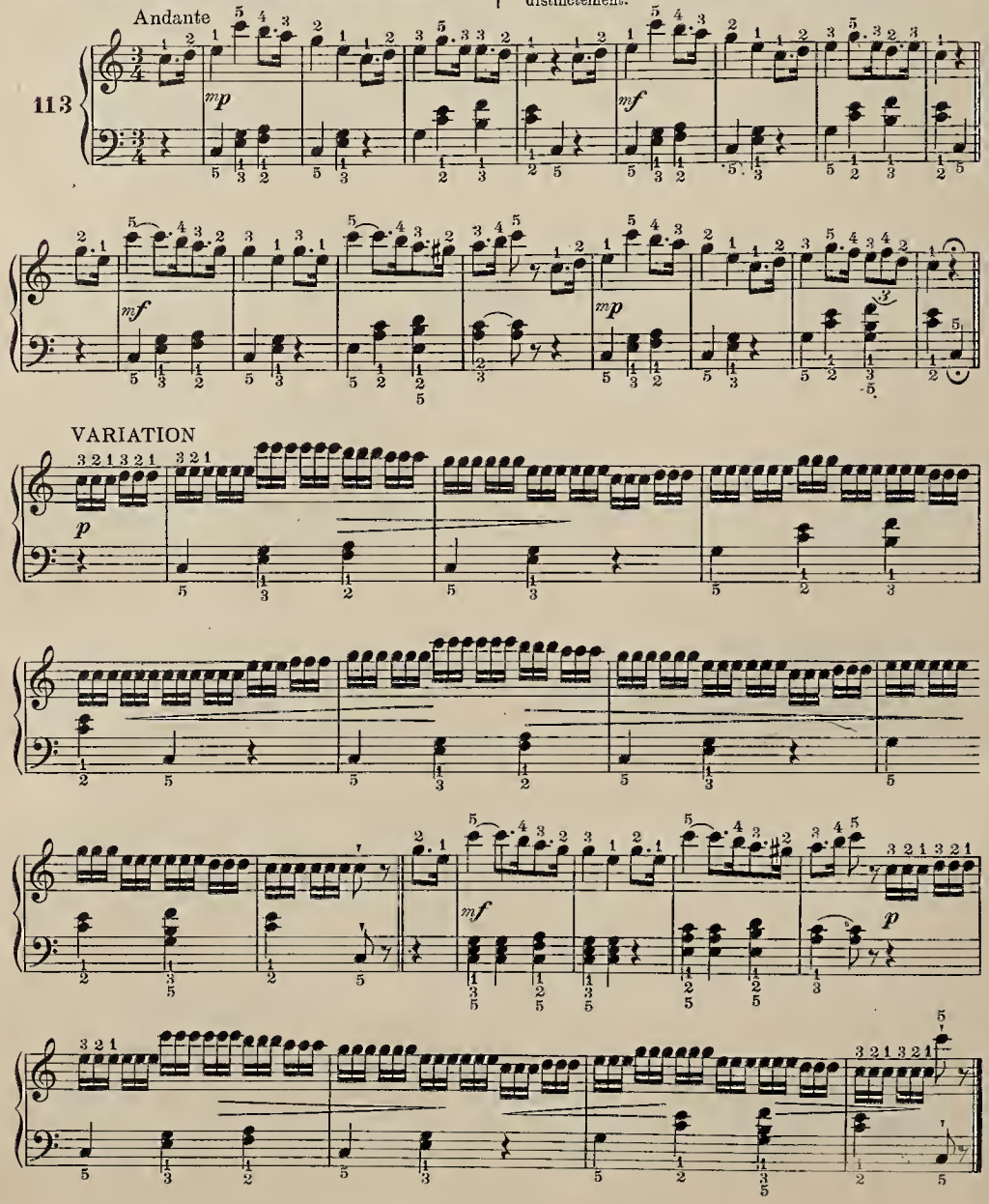
(La derniere Rose de l'Eté)

Tremolo Practise

Tremolo.— Played with the Third, Second and First finger on each note, changing rapidly, strike each note very distinctly.

Pratique du Tremolo
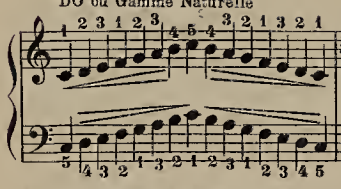
Trémolo.— Jouez avec le troisième, deuxième et premier doigt sur chaque note, changez rapidement, touchez chaque note très distinctement.



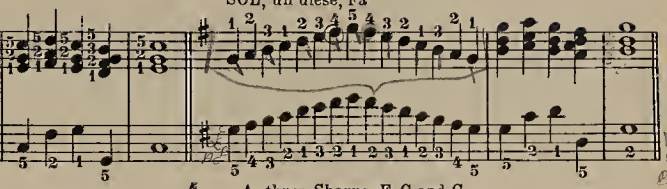
Twelve Major Scales

(Douze Gammes Majeures)

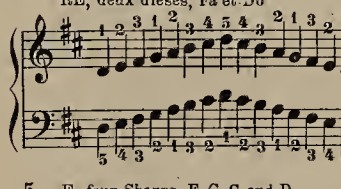
1. C or Natural Scale
DO ou Gamme Naturelle



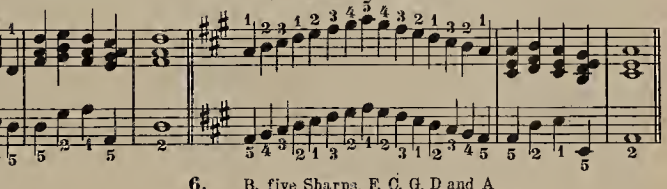
2. G, one Sharp, F
SOL, un dièse, Fa



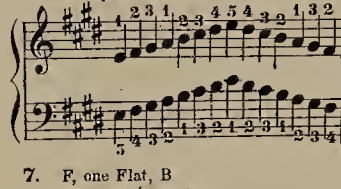
3. D, two Sharps, F and C
RE, deux dièses, Fa et Do



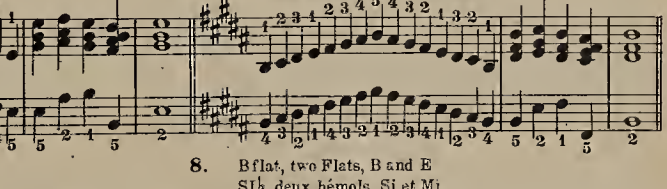
4. A, three Sharps, F, C and G
LA, trois dièses, Fa, Do et Sol



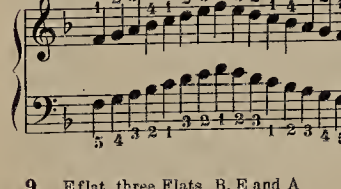
5. E, four Sharps, F, C, G and D
MI, quatre dièses, Fa, Do, Sol et Ré



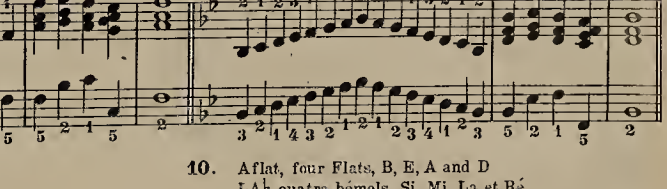
6. B, five Sharps, F, C, G, D and A
SI, cinq dièses, Fa, Do, Sol, Ré et La



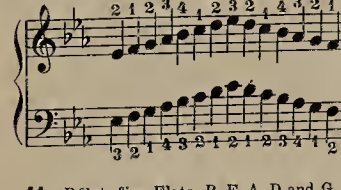
7. F, one Flat, B
FA, un bémol, Si



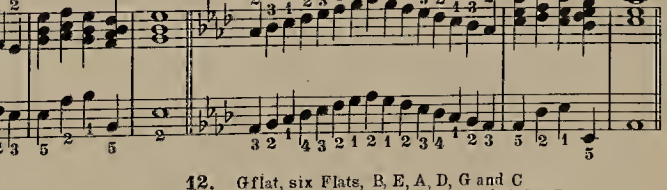
8. Bflat, two Flats, B and E
SI♭, deux bémols, Si et Mi



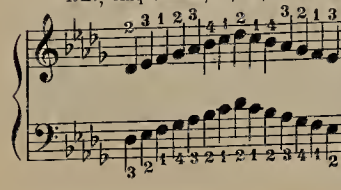
9. Eflat, three Flats, B, E and A
MI♭, trois bémols, Si, Mi et La



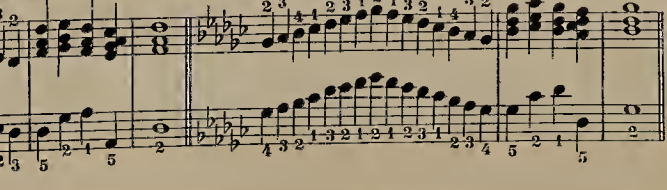
10. Aflat, four Flats, B, E, A and D
LA♭, quatre bémols, Si, Mi, La et Ré



11. Dflat, five Flats, B, E, A, D and G
RE♭, cinq bémols, Si, Mi, La, Ré et Sol



12. Gflat, six Flats, B, E, A, D, G and C
SOL♭, six bémols, Si, Mi, La, Ré, Sol et Do
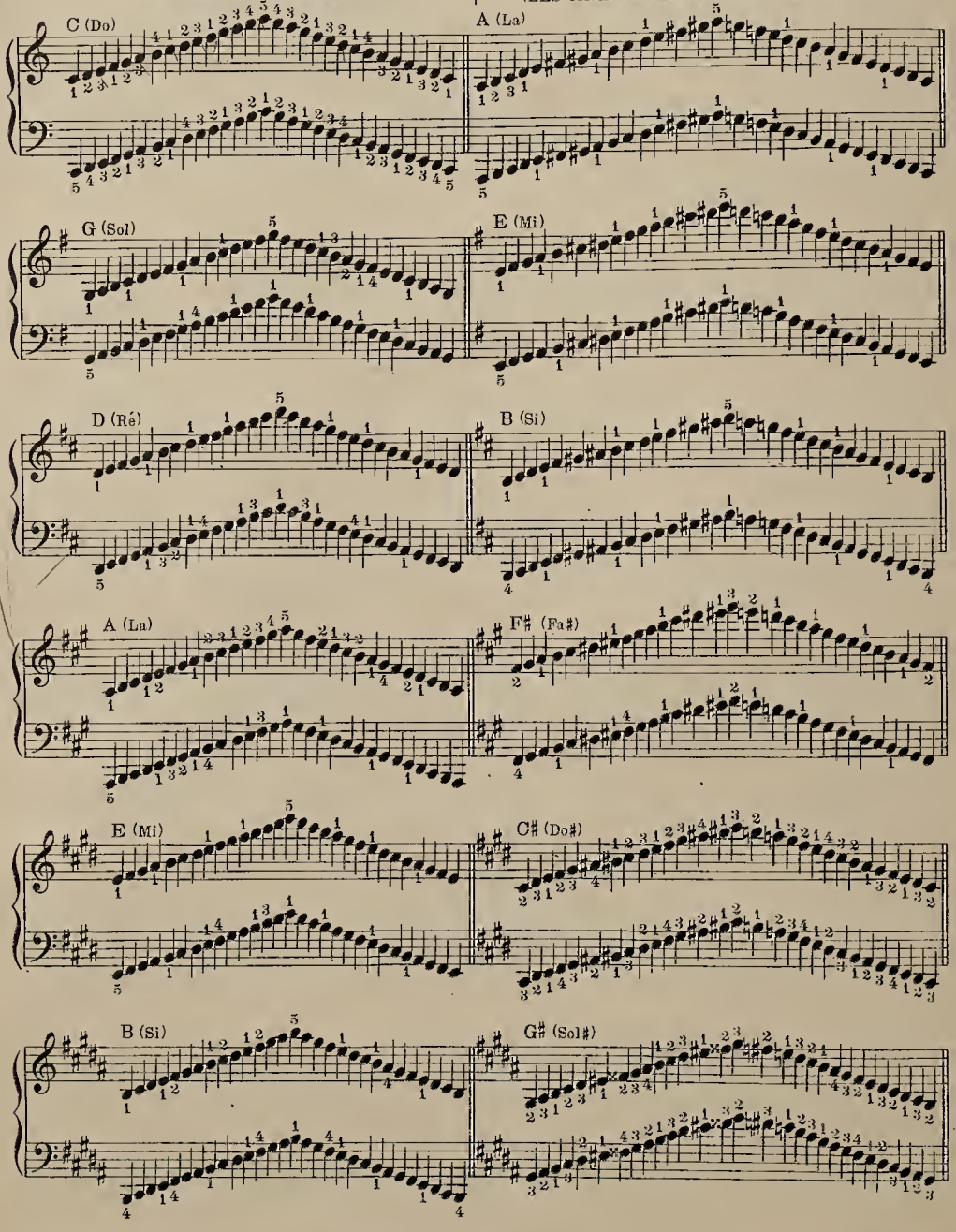


Scales on Two Octaves

(Gammes sur Deux Octaves)

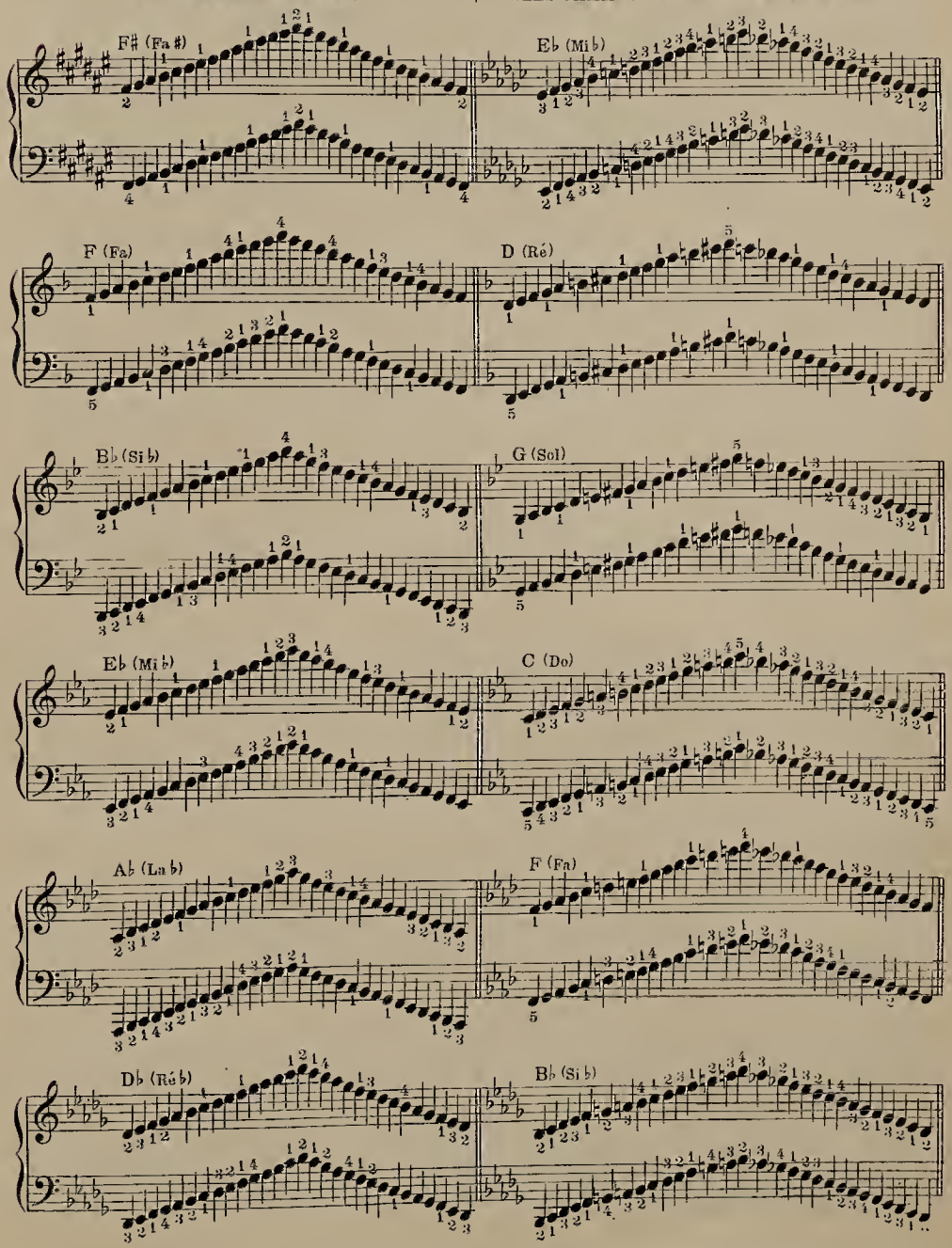
MAJOR SCALES
(LES GAMMES MAJEURES)

RELATIVE MINOR SCALES
(LES GAMMES RELATIVES EN MINEURES)



MAJOR SCALES
(LES GAMMES MAJEURES)

RELATIVE MINOR SCALES
(LES GAMMES RELATIVES EN MINEURES)

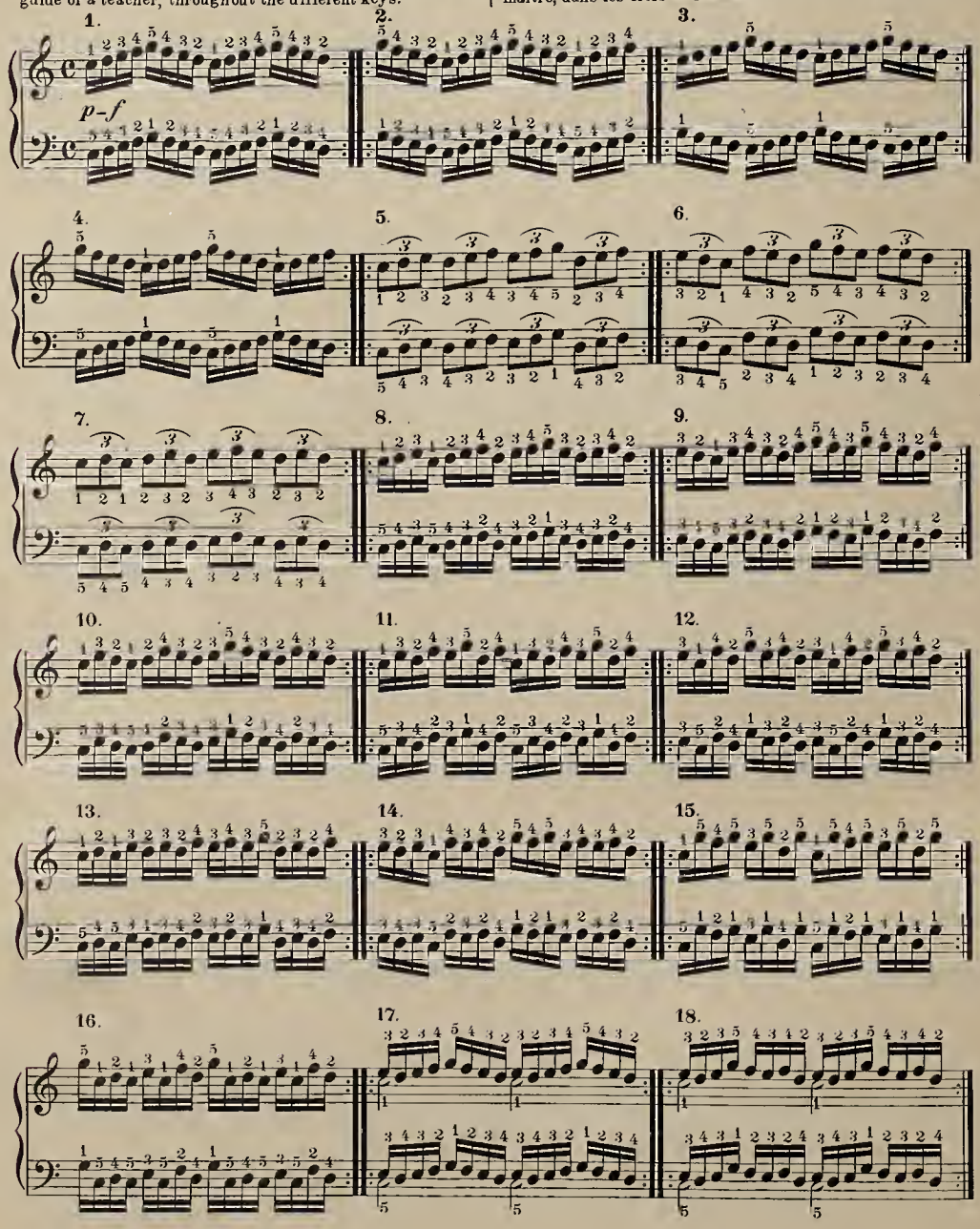


Five Finger Exercises
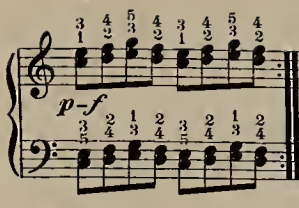
(Exercice pour les Cinq Doigts)

Each Number is to be practised many times and with the guide of a teacher, throughout the different keys.

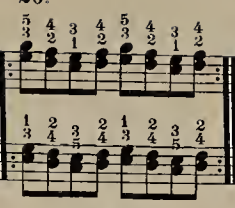
Etudiez chaque morceau plusieurs fois et avec la conduite d'un maître, dans les clefs différentes.



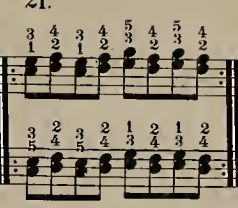
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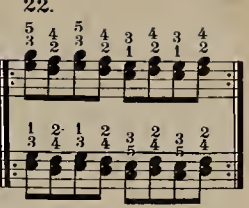


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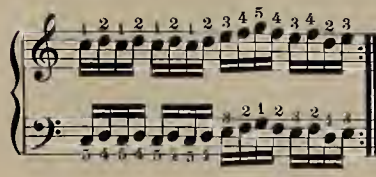
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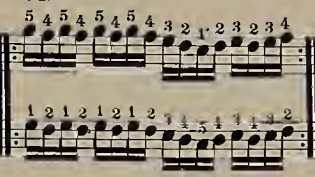
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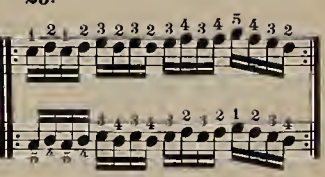
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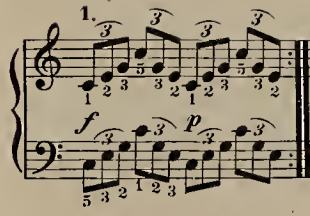


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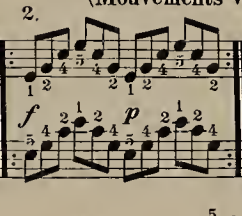
Various Movements

(Mouvements variés)
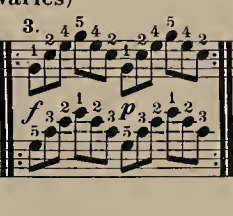
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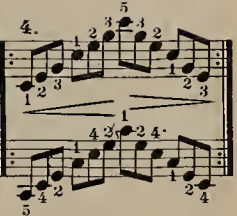


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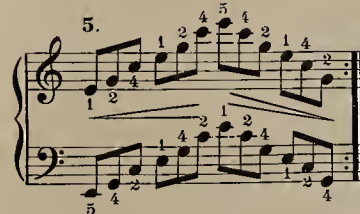


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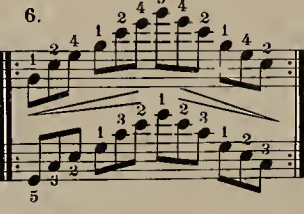


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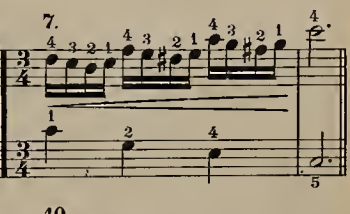
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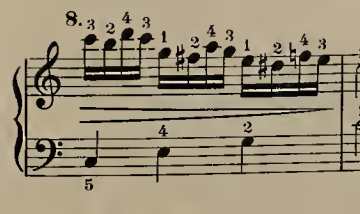


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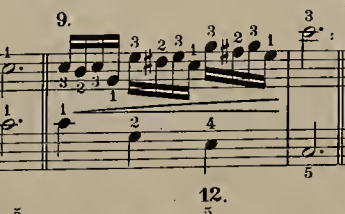


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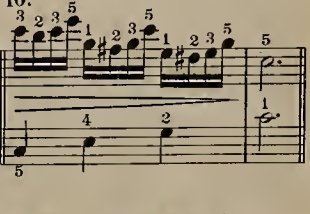
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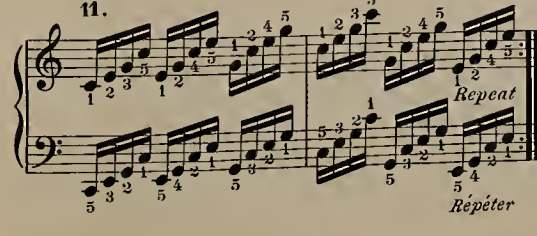


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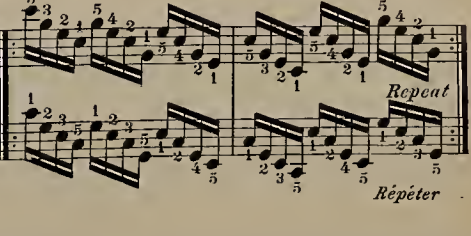


10.



11.



12.

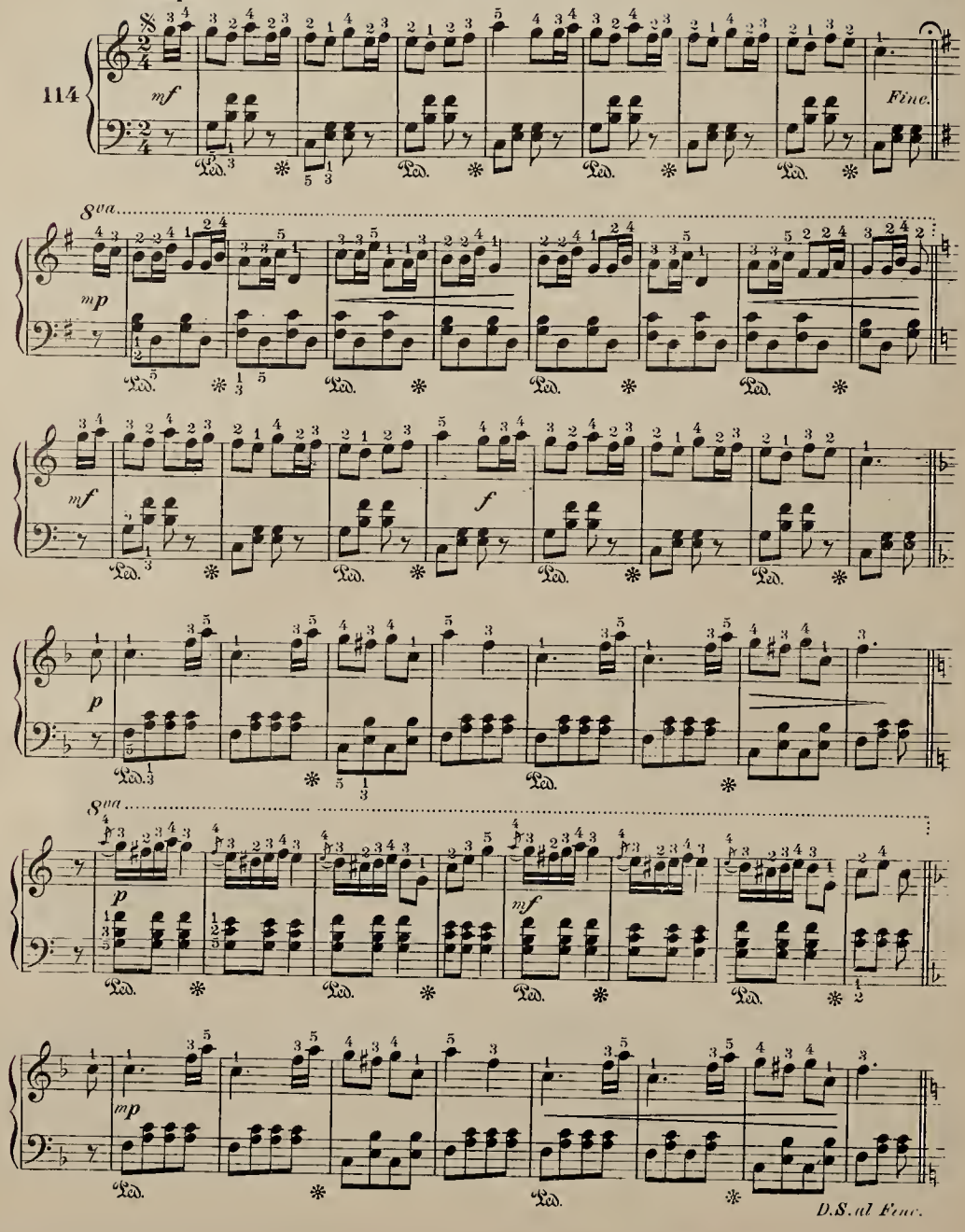


Ivy Leaf Polka

(La Feuille de Lierre)

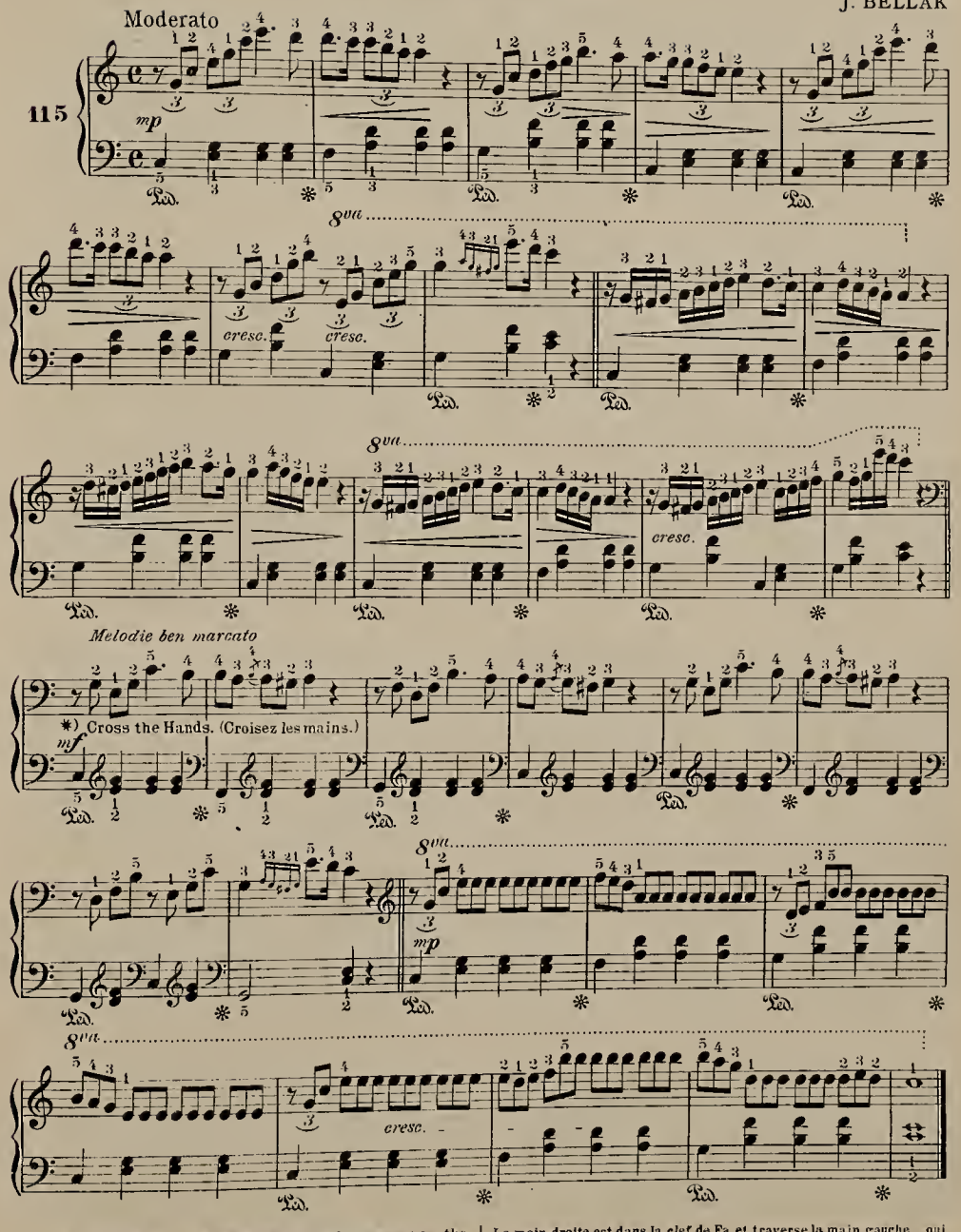
Tempo di Polka

J. BELLAK



Maiden's Prayer
(La Prière D'une Vierge)

J. BELLAK



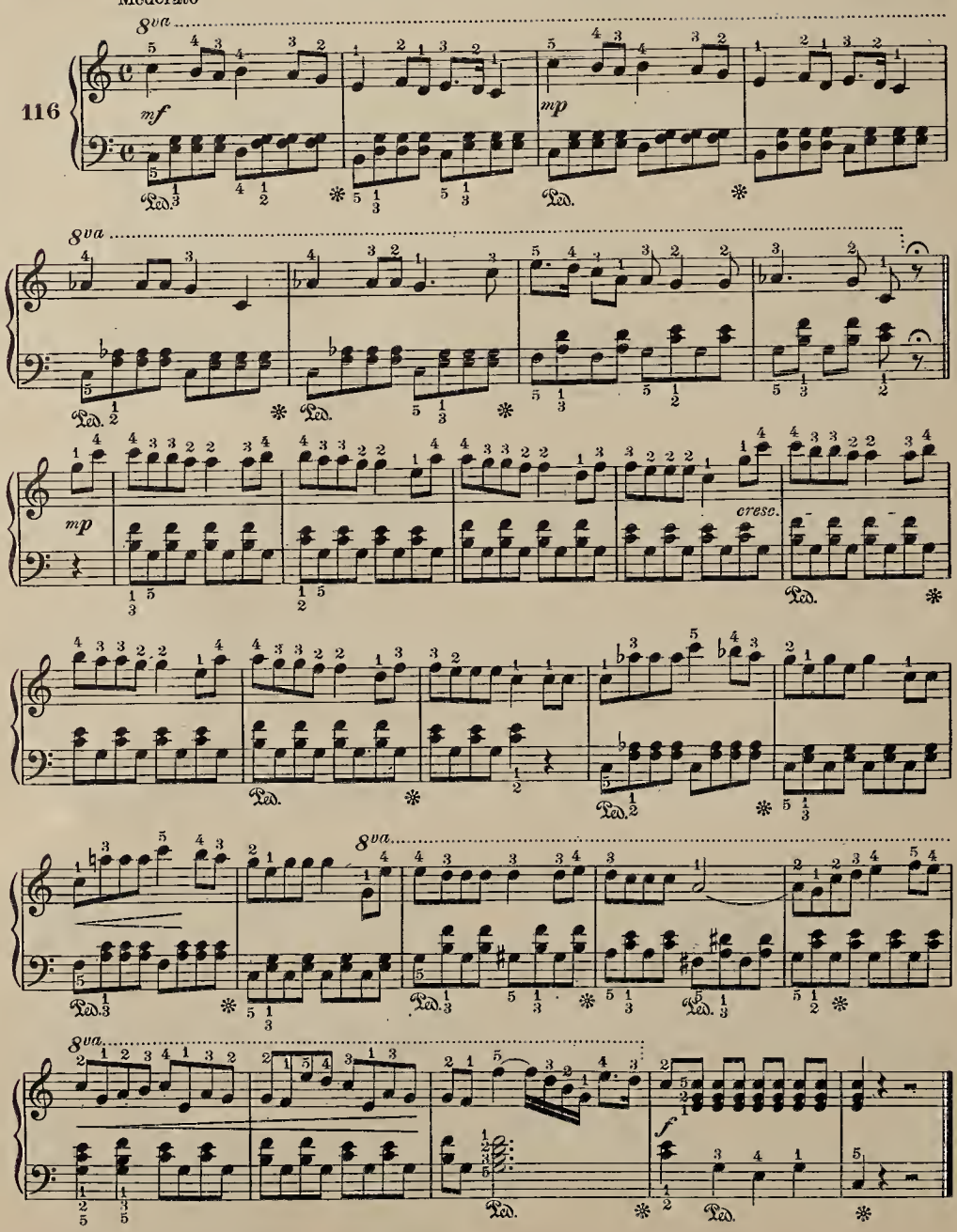
*) The Right Hand is in the Bass Clef and crosses over the Left Hand, which is in the Treble Clef.

La main droite est dans la clef de Fa et traverse la main gauche, qui est dans la clef de Sol.

Di Provenza (Traviata)

J. BELLAK

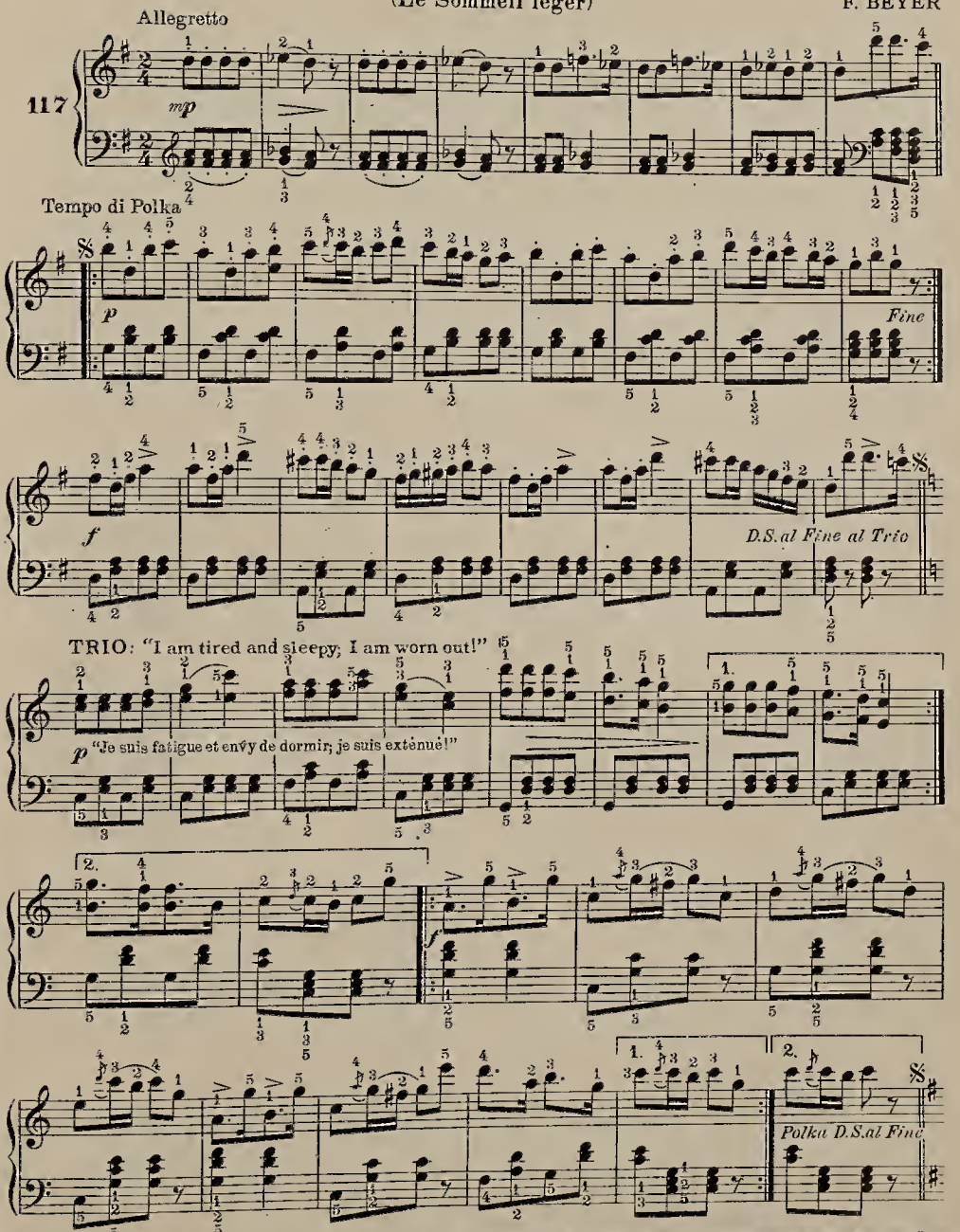
Moderato



Slumber Polka

(Le Sommeil léger)

F. BEYER



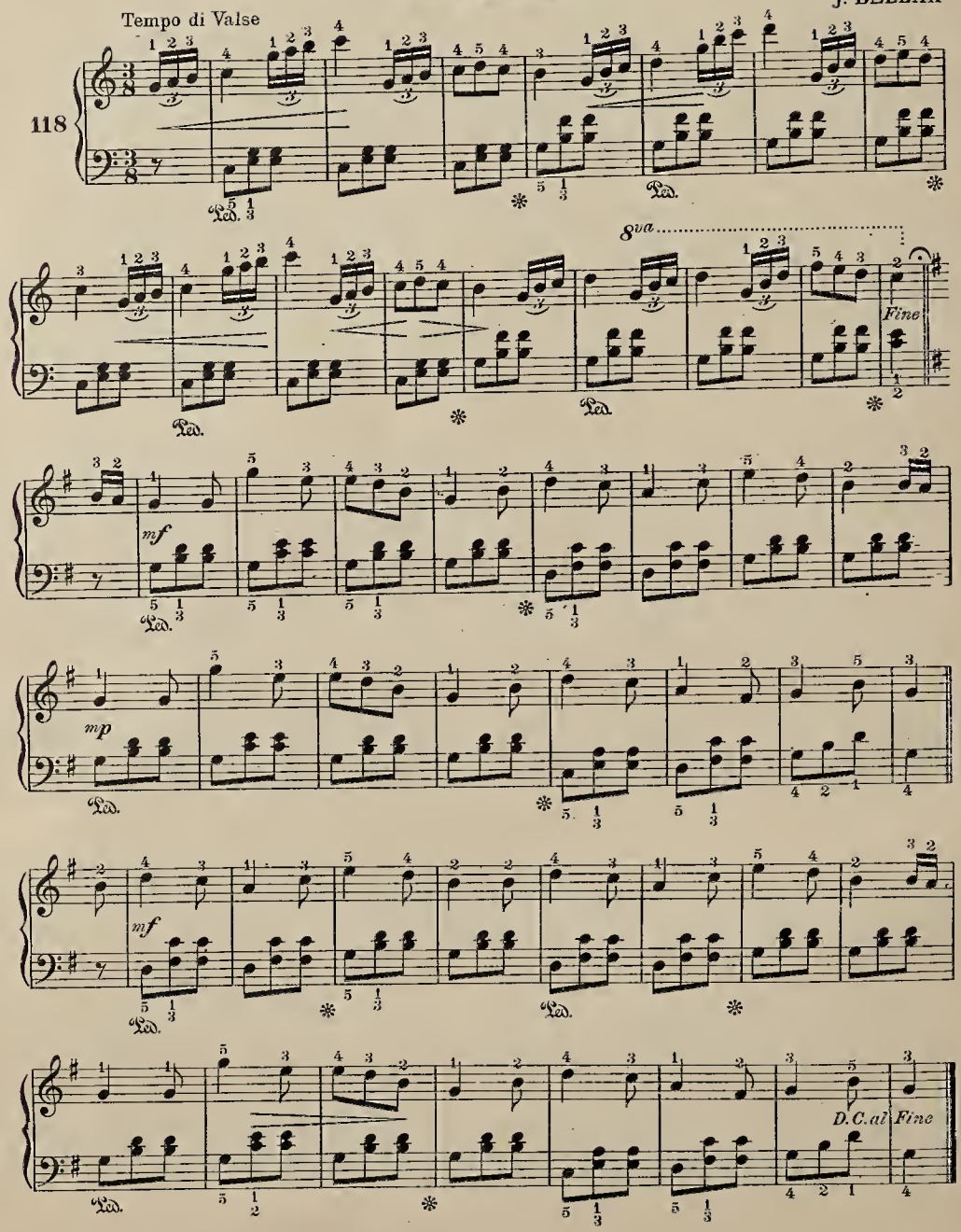
Note:—Al Trio means to the Trio. It means to continue from the word Fine to the "Trio," skipping the intervening eight bars of music.

Note:—Al Trio signifie au Trio. Il signifie de continuer du mot Fin au "Trio," passant les huit mesures intervenante de musique.

Midnight-hour Waltz

(L'Heure de Minuit)

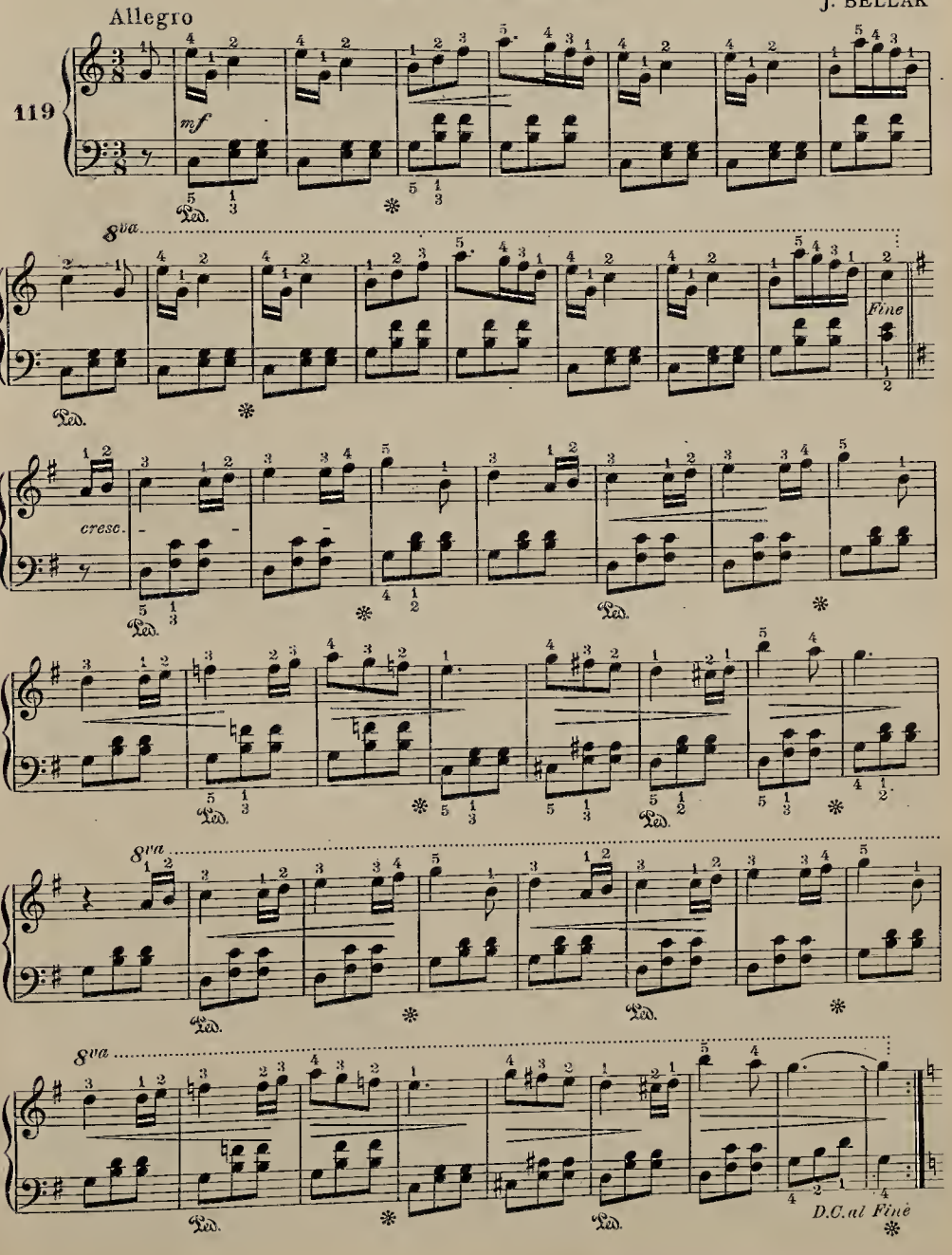
J. BELLAK



Daughter of the Regiment

(La Fille du Regiment)

J. BELLAK

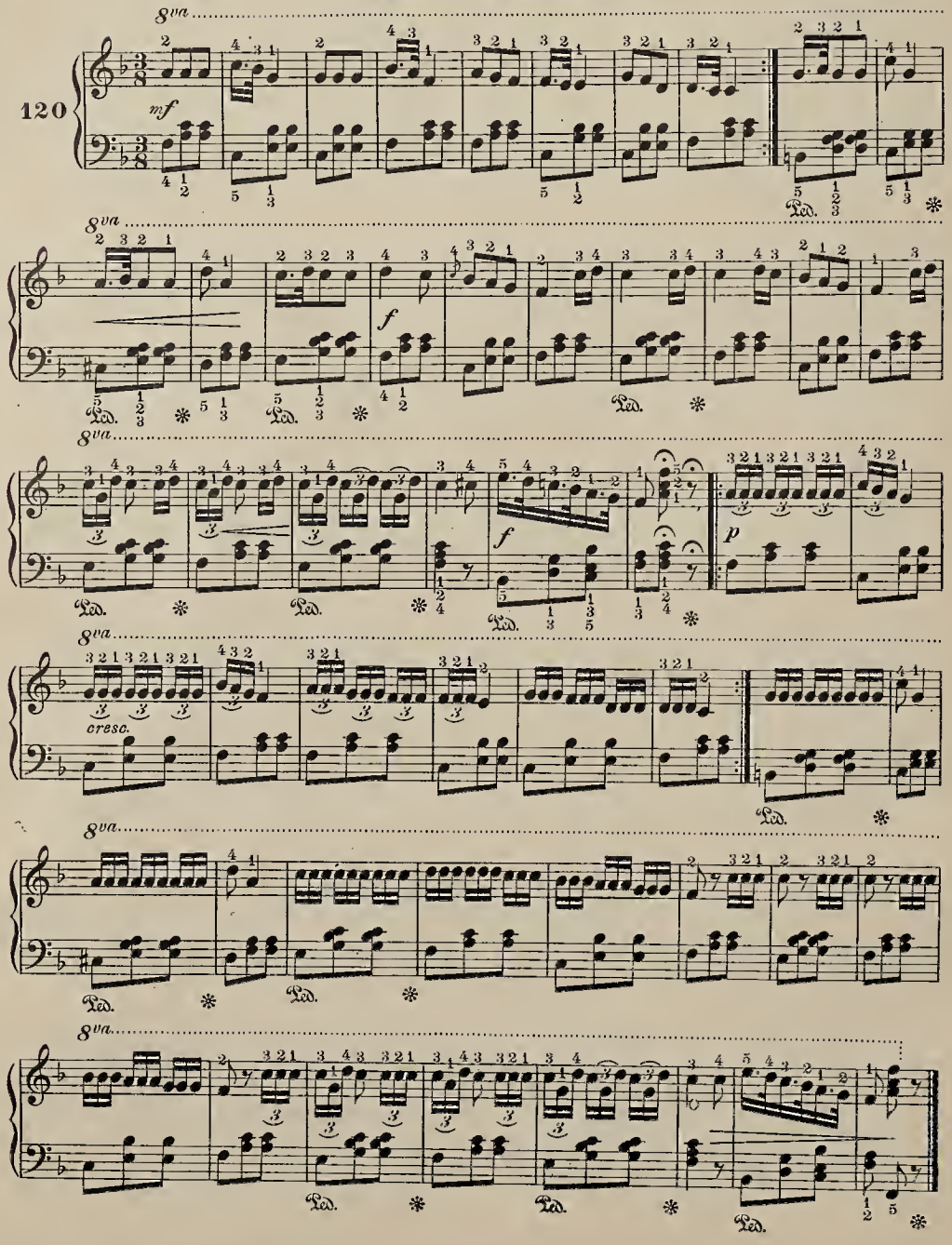


Over the Summer Sea

(Au delà de la Mer d'été)

Allegretto

J. BELLAK

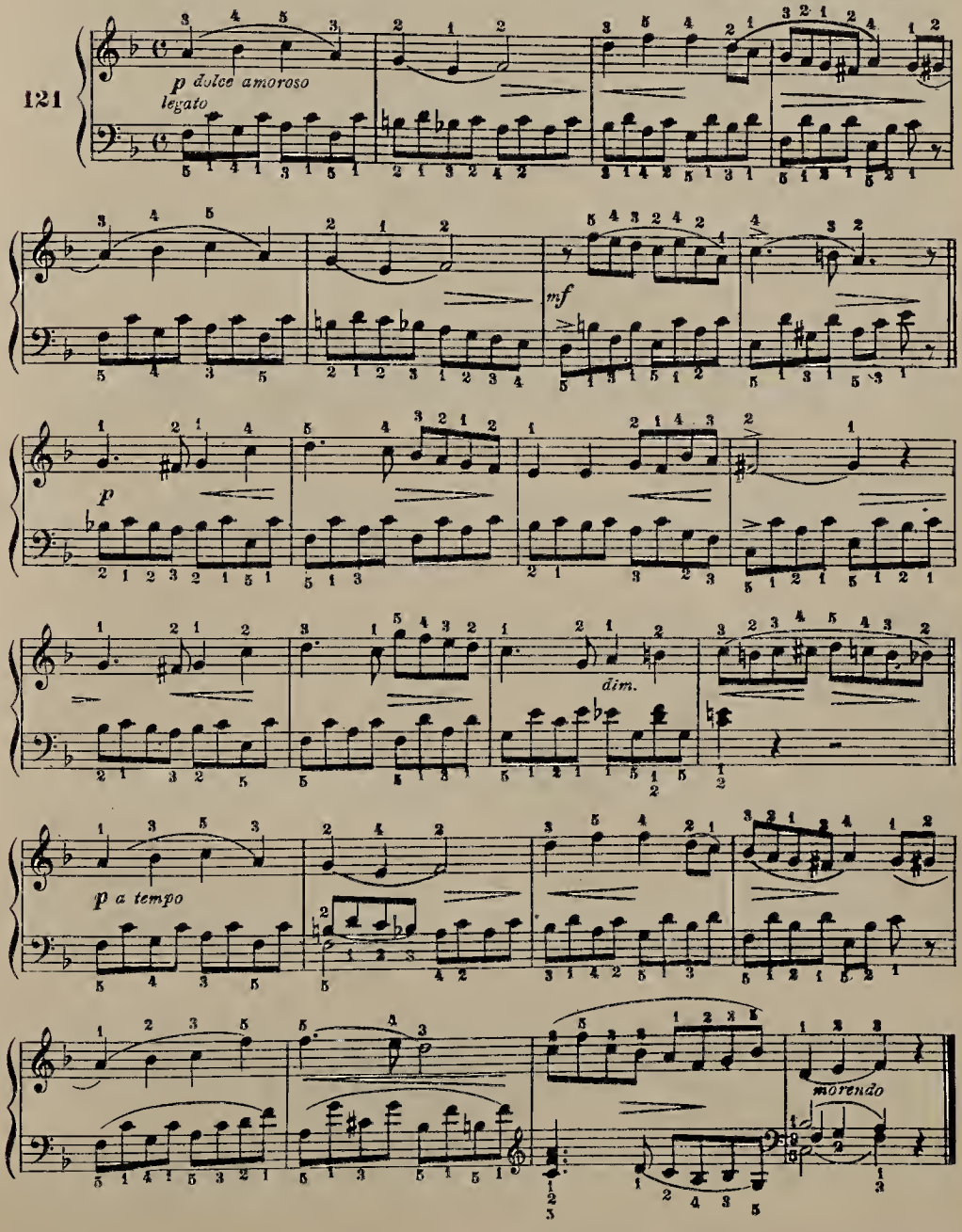


EVENING IN THE VILLAGE

(La Soirée dans le Village)

Andante

H. Engelmann, Op. 210. No 5



L'Amusement
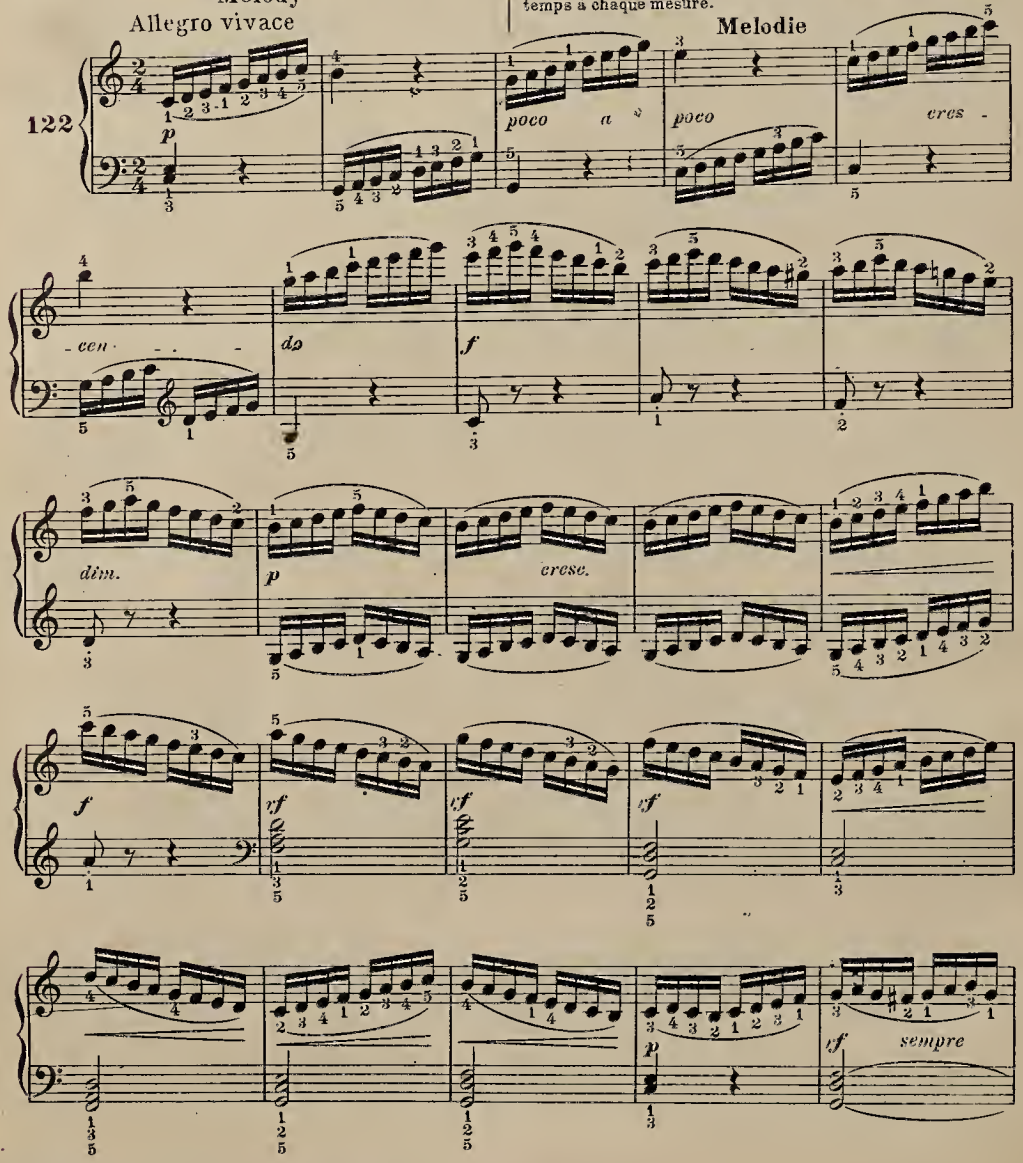
The following is a Study, intended to bring the Scale of C into practical use, with marks of expression, to enable the pupil to form a musical taste. Particular attention should be given to the Time, Rests, and expression marks. Play this piece in the slowest time, striking each note strong, lifting the hand from the key-board at all resting places, and separating well the fingers. The time may be increased after having learned to play it slowly. Count aloud four in each measure.
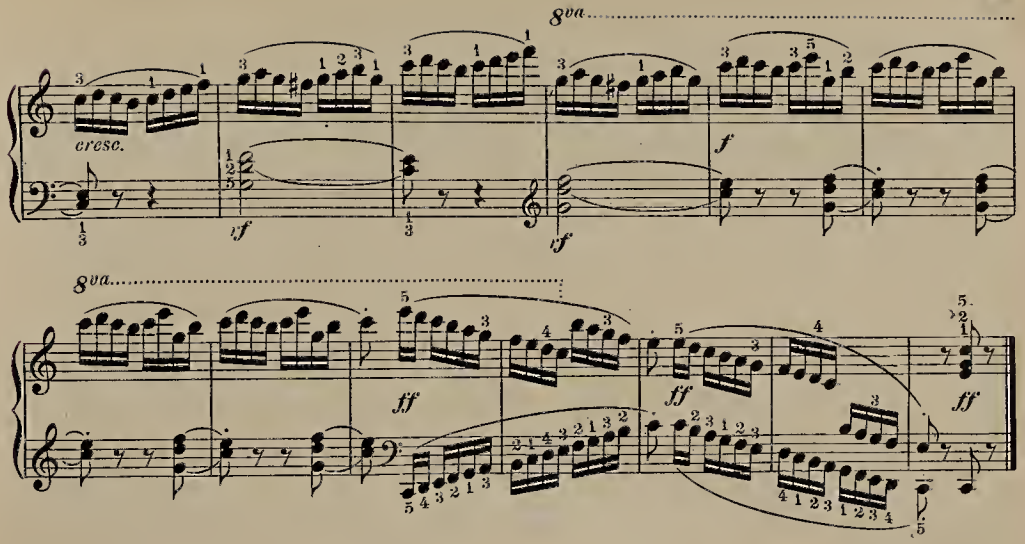
La suite est une Etude dont le but est d'utiliser la gamme de Do d'une façon pratique avec les nuances d'expression, de manière à rendre l'élève capable de se former au goût musical. Une attention speciale doit être donnée au temps, aux silences et aux nuances d'expression. Jouez ce morceau très lentement, touchant chaque note fermement, levant la main au-dessus du clavier à tous les silences, et séparant bien les doigts. Le temps pourrait-être accéléré après que l'élève à appris à jouer le morceau lentement. Comptez à haute voix quatre temps à chaque mesure.

Melody

Allegro vivace

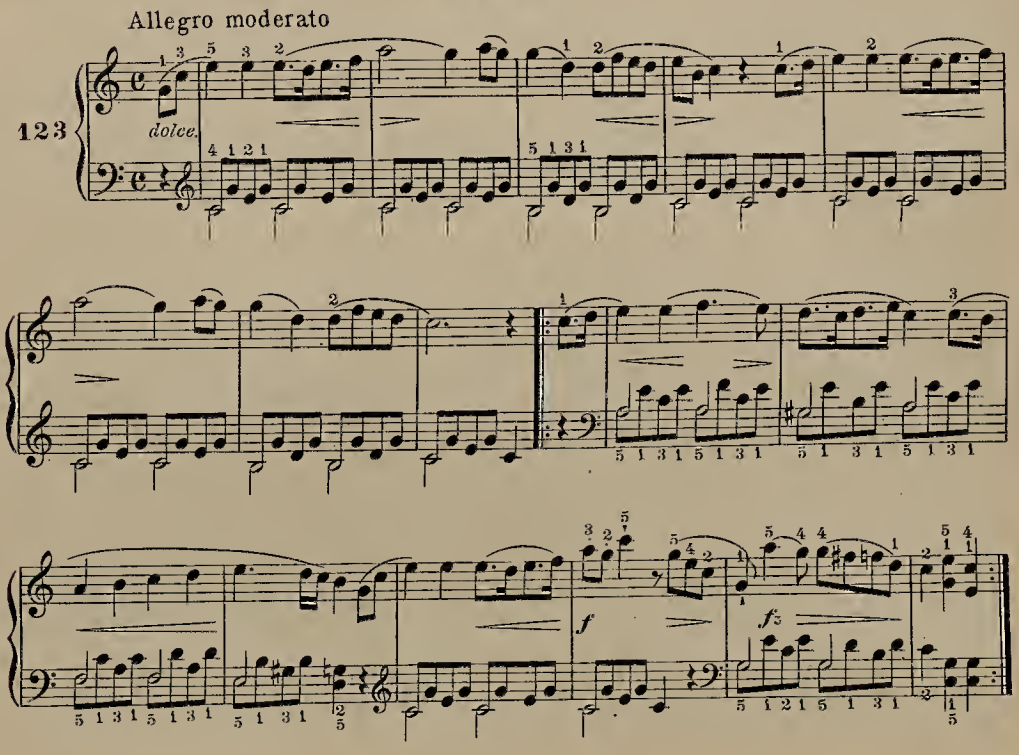
Melodie





L'Amusement

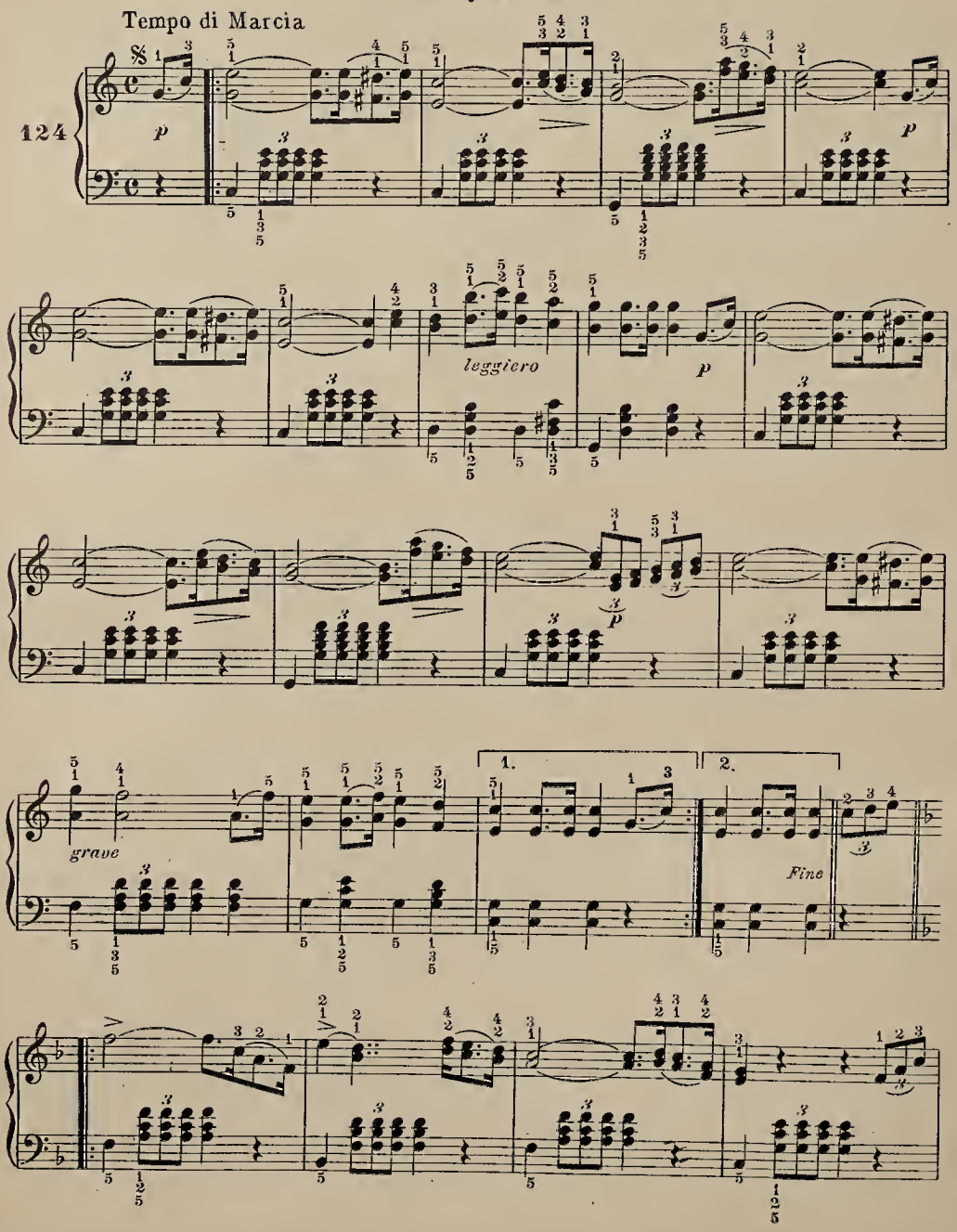
Melodie

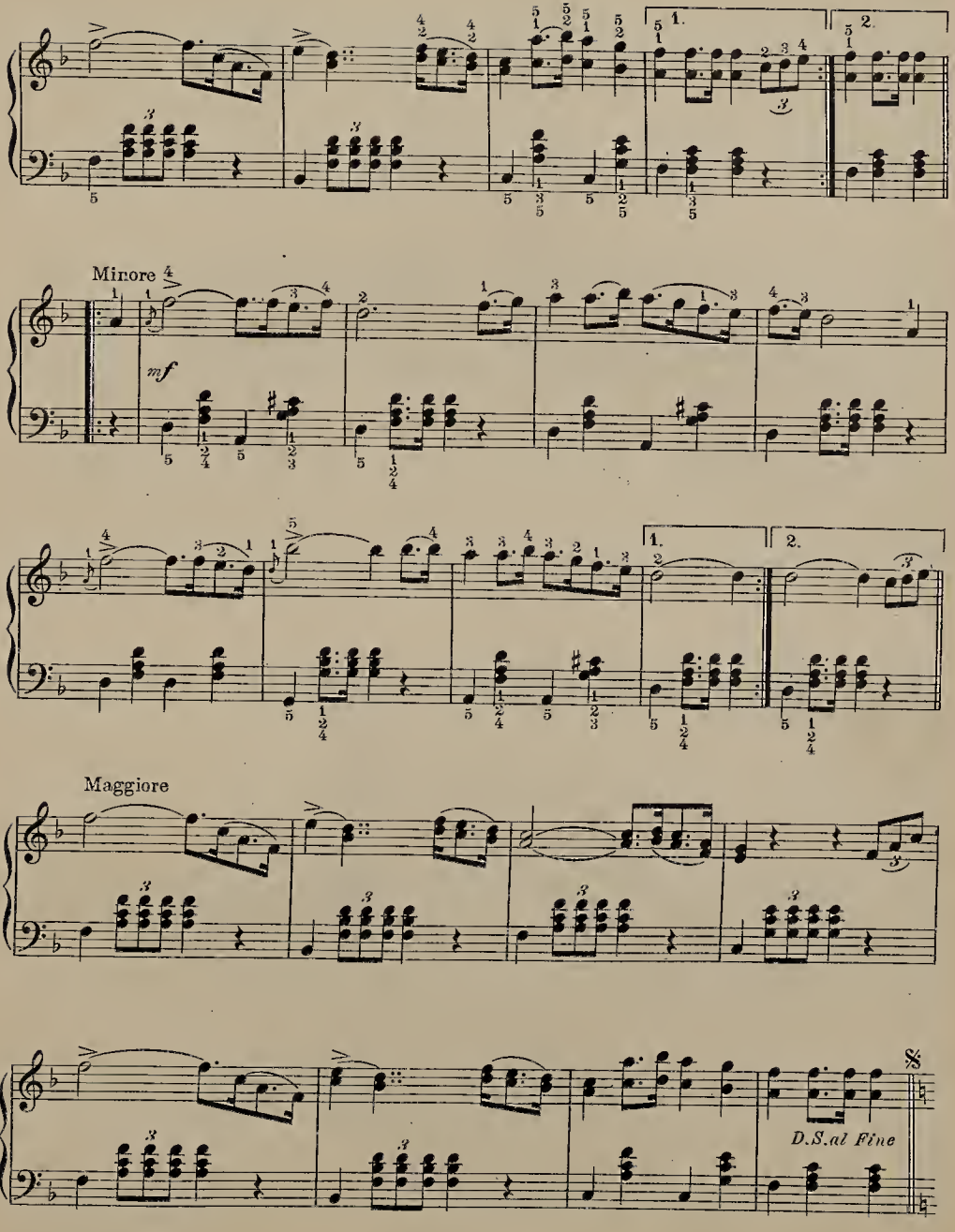


Merry Christmas March

(Le Joyeux Noël)

Tempo di Marcia

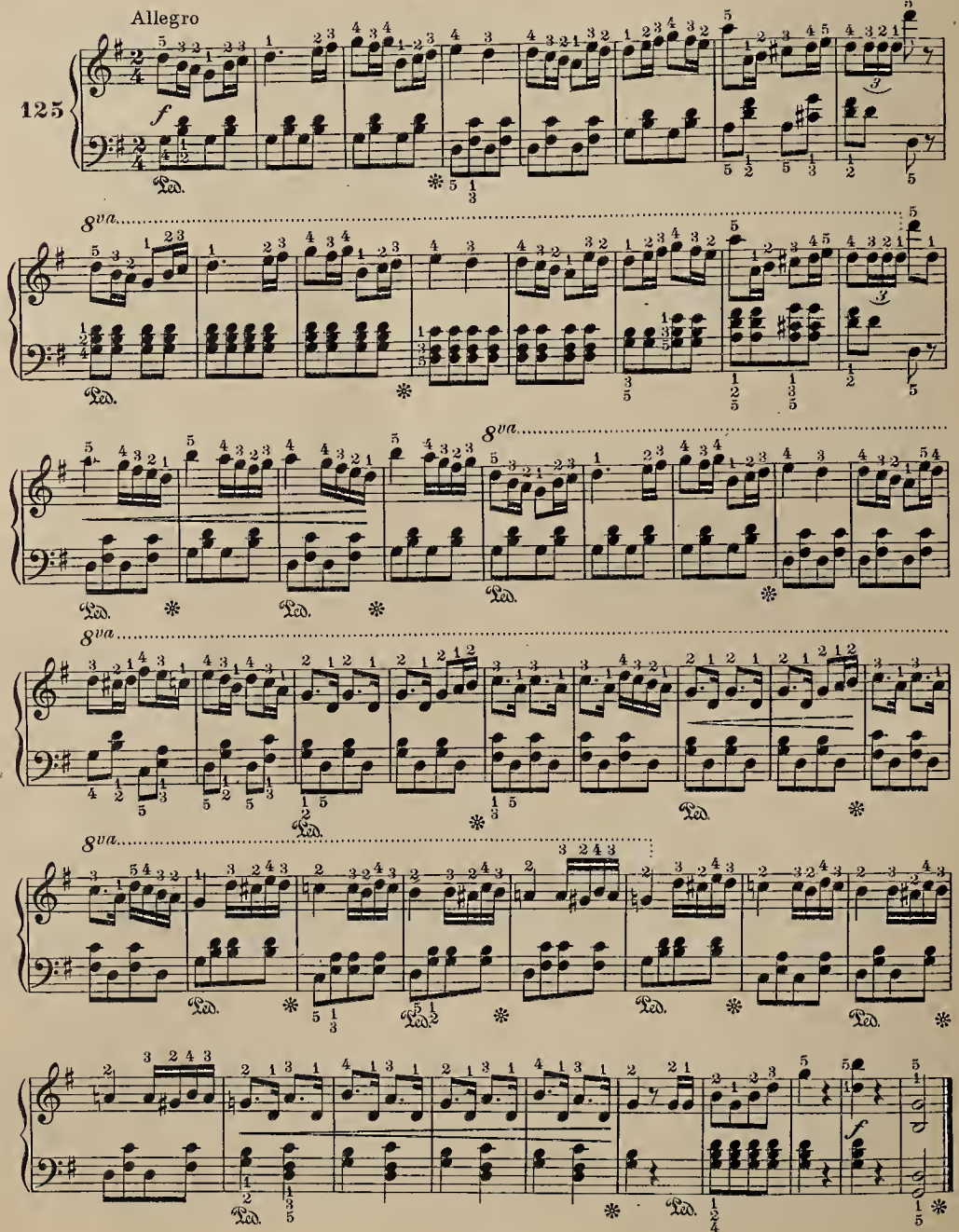



1.
2.
Minore
mf
1.
2.
Maggiore
D.S. al Fine

Massaniello Quickstep

(Marche Accélerée)

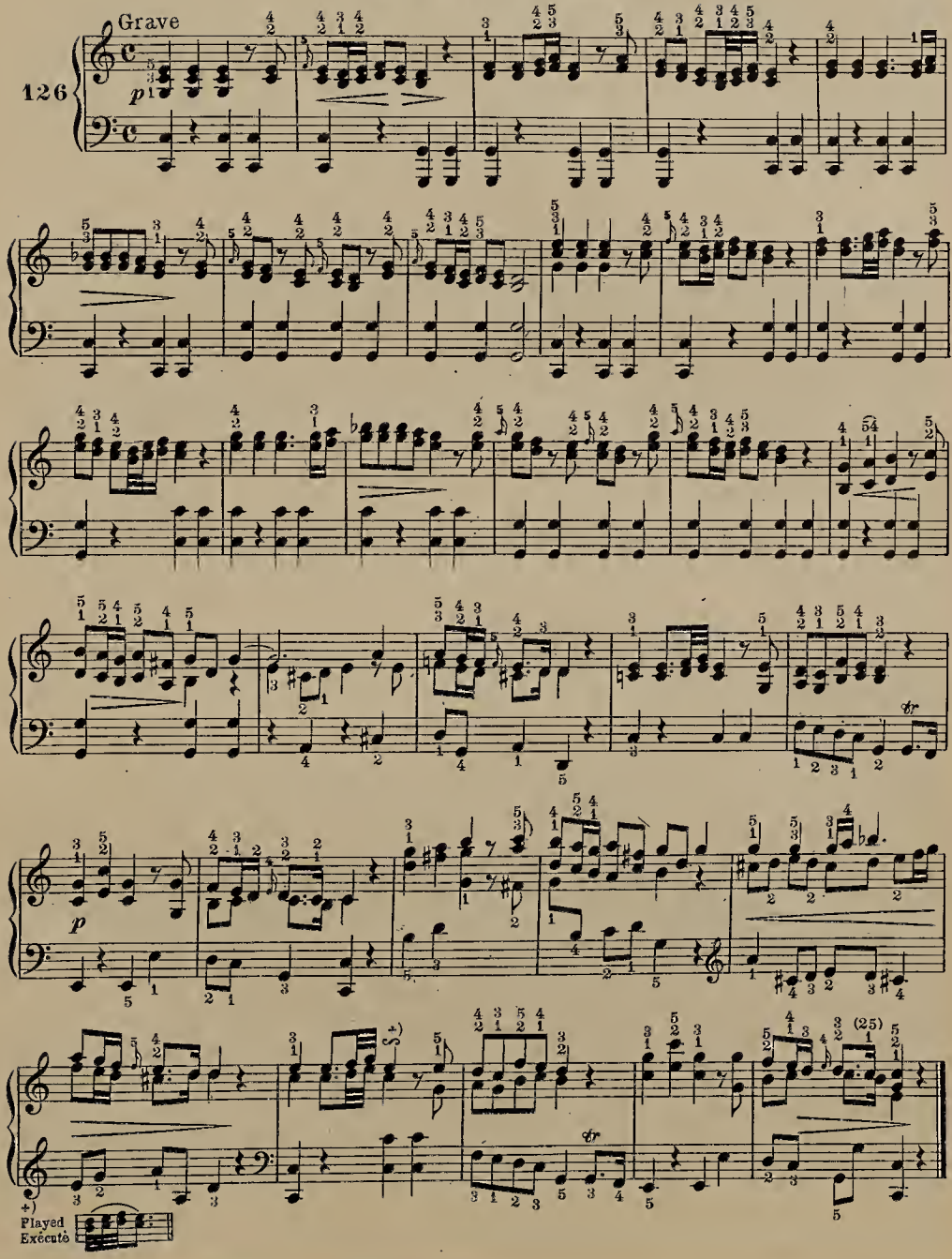
J. BELLAK



Dead March in Saul

(Marche Funèbre de Saul)

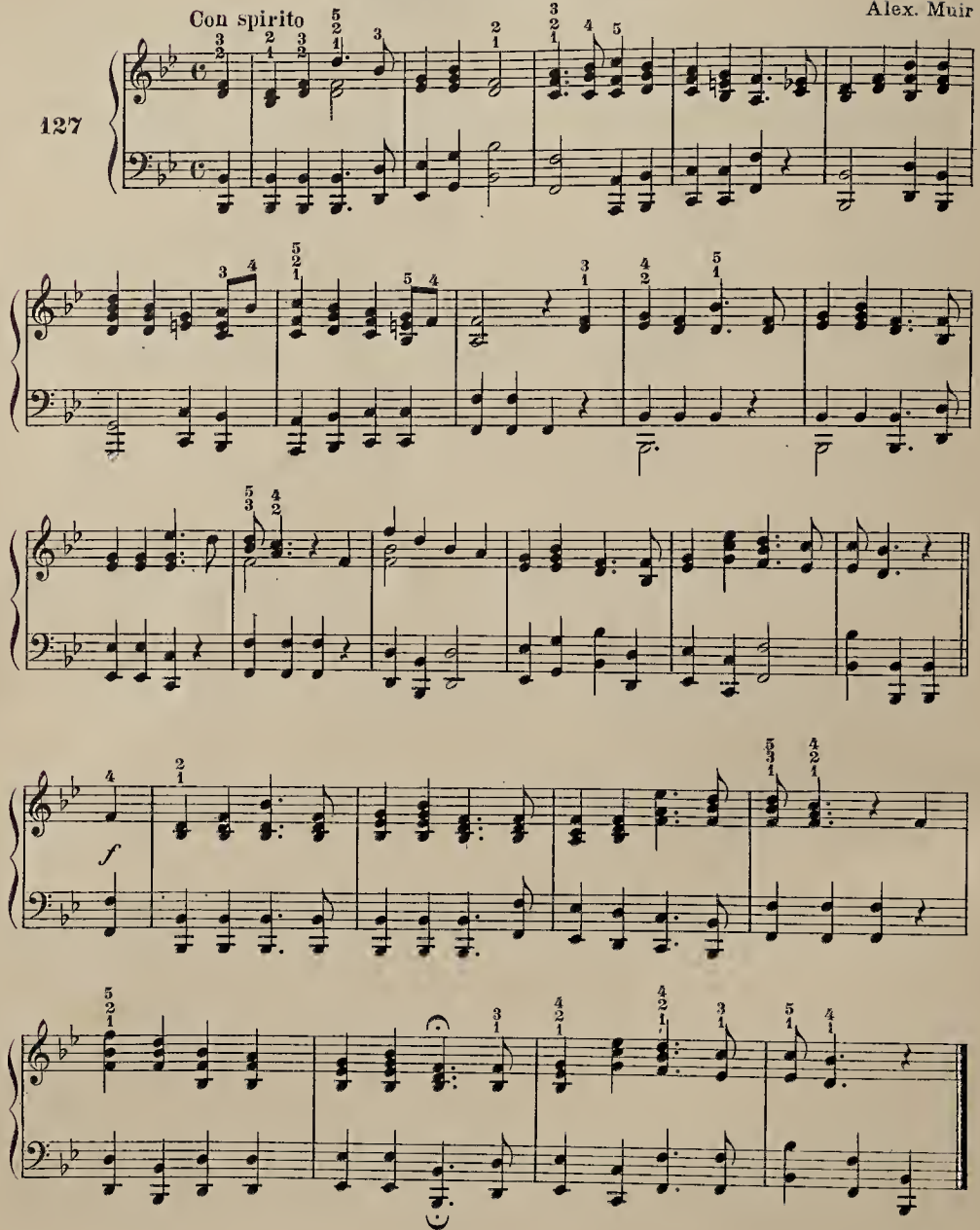
HANDEL



The Maple Leaf Forever

(La Feuille d'Erable pour toujours)

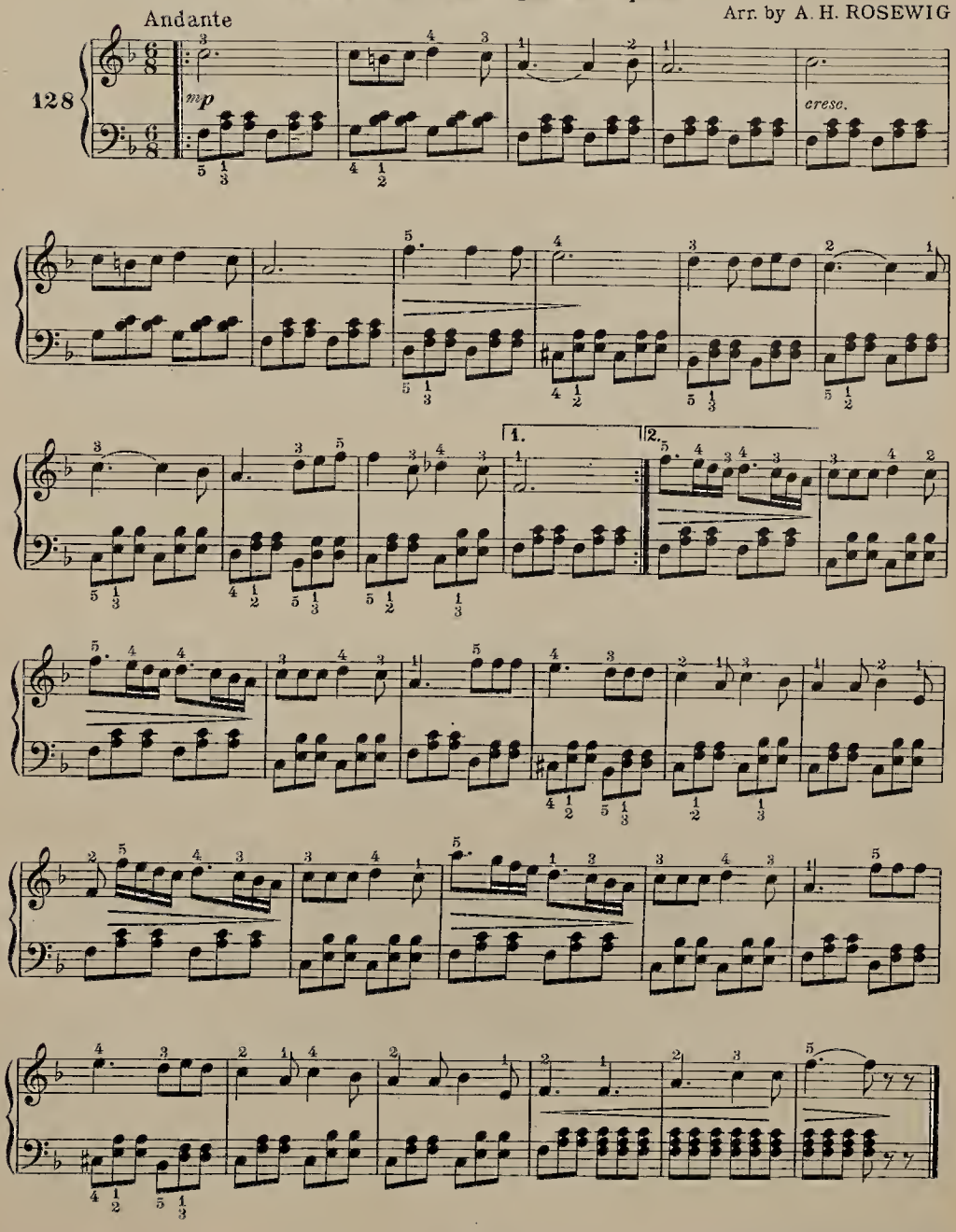
Alex. Muir



Ah! I Have Sighed To Rest Me (Il Trovatore)

(Ah! j'ai désiré mourir pour me reposer)

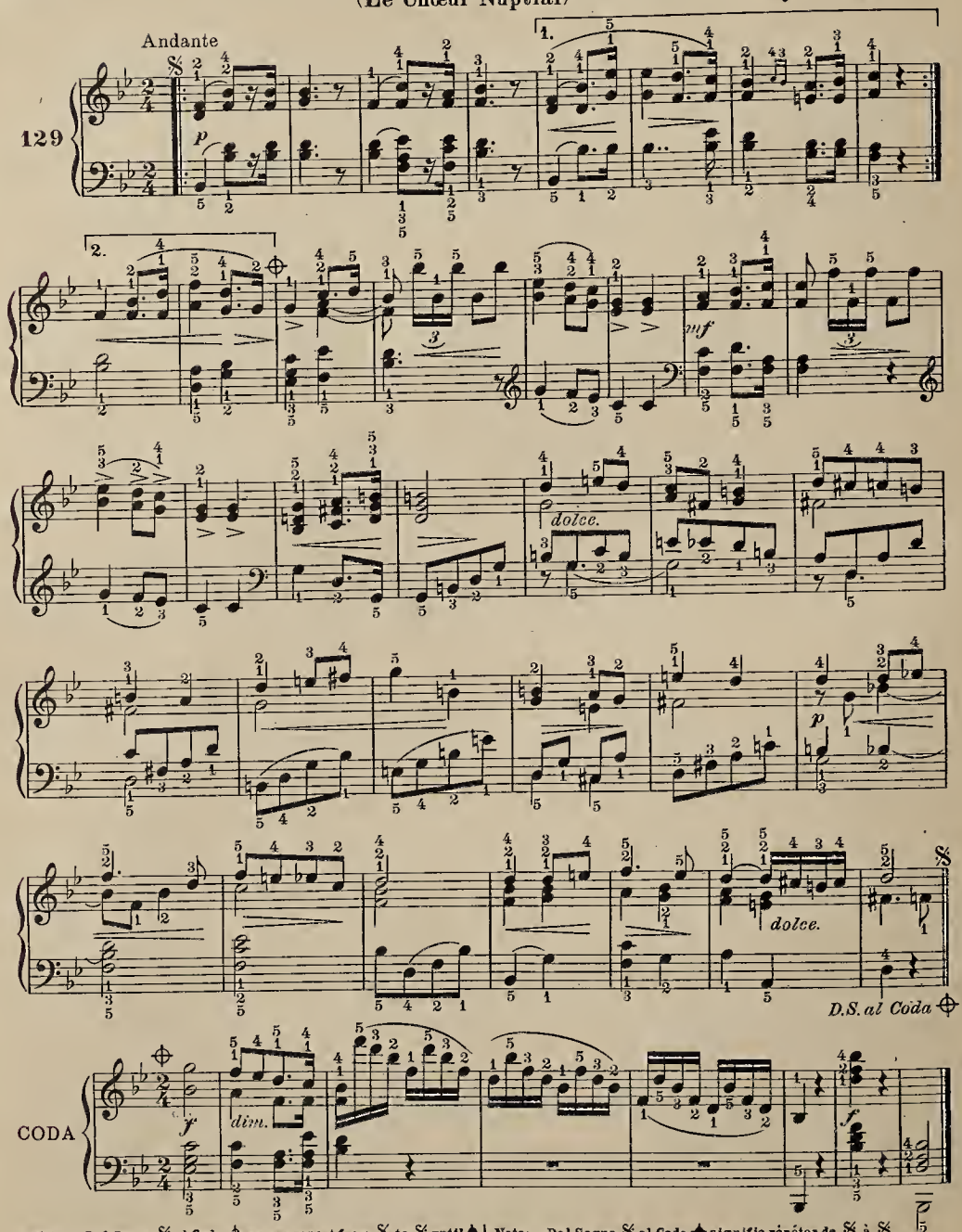
Arr. by A. H. ROSEWIG



Bridal Chorus (From "Lohengrin")

(Le Chœur Nuptial)

Arr. by W. S. MILTON



Note:— Dal Segno 𝄋 al Coda ⊕ means repeat from 𝄋 to 𝄋 until ◆ and then omit to next sign ⊕ Coda.

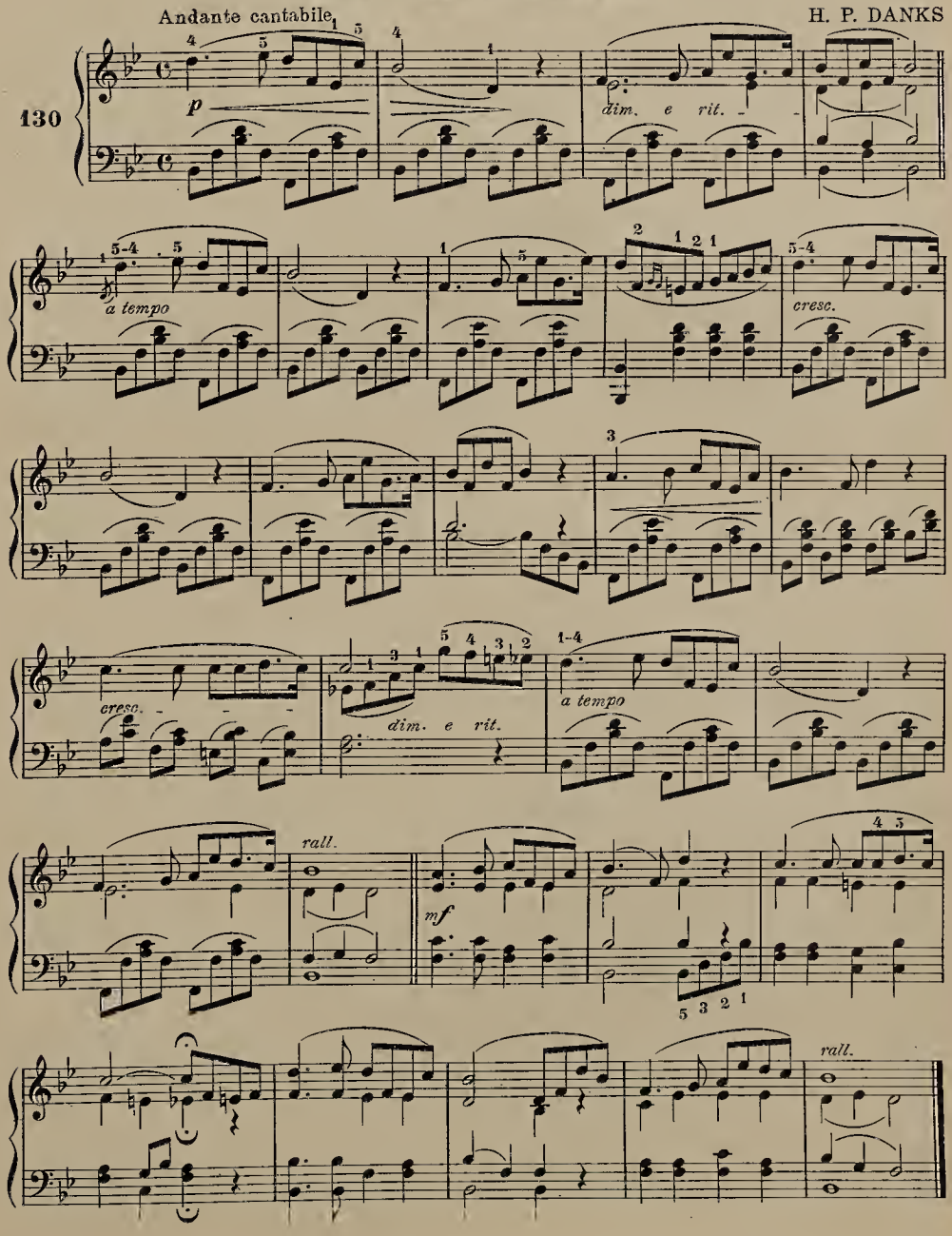
Note:— Dal Segno 𝄋 al Coda ◆ signifie répéter de 𝄋 à 𝄋 jusqu'à ◆, et puis omettre jusqu'au signe suivant ⊕ Coda.

Silver Threads Among The Gold

(Cheveux Blonds et Cheveux Blancs)

Andante cantabile

H. P. DANKS

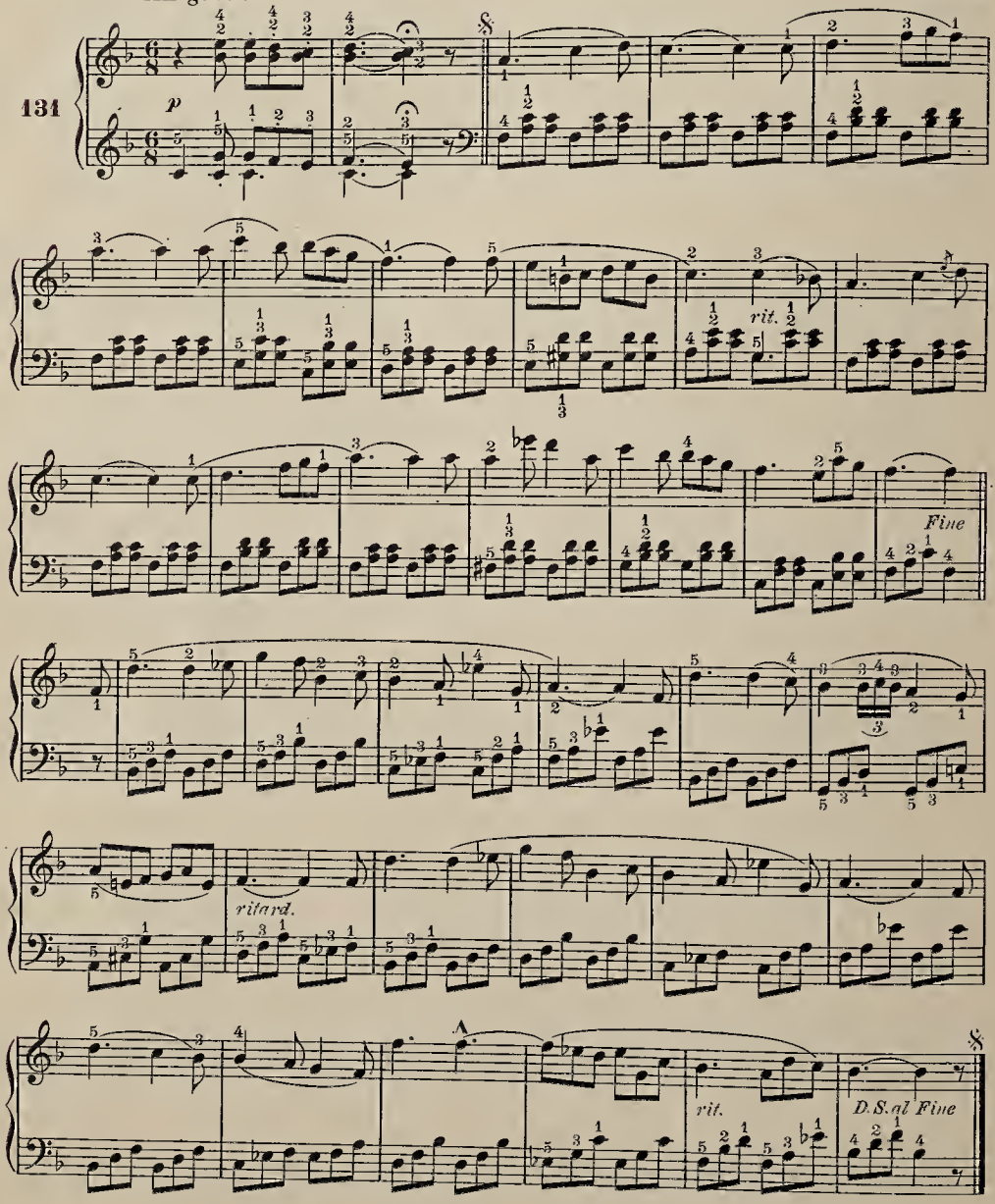


Fifth Nocturne

(Cinquième Nocturne)

Allegretto

J. Leybach

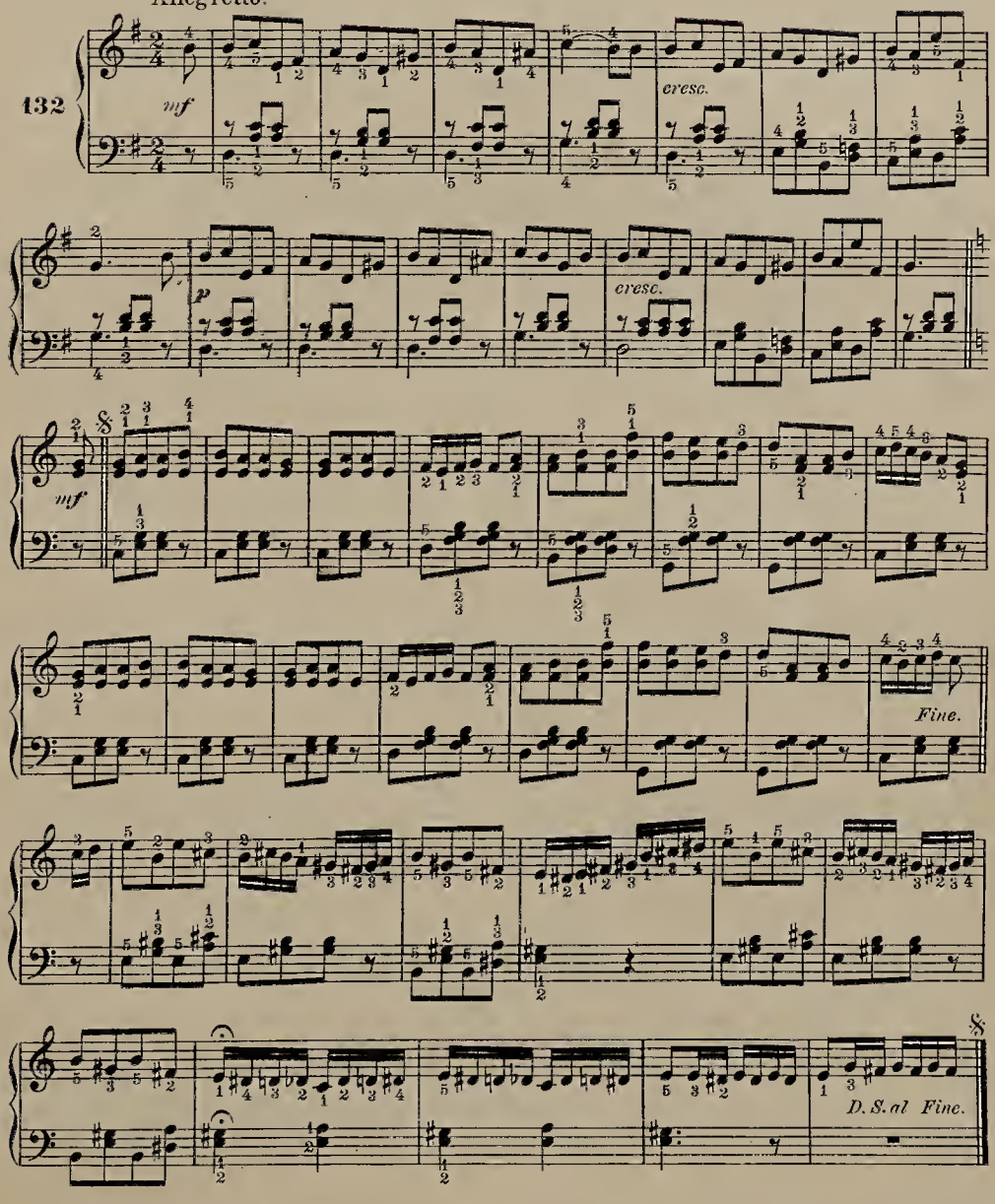


Queen's Polka

(La Polka de la Reine)

Allegretto.

Raff



Star of the Sea

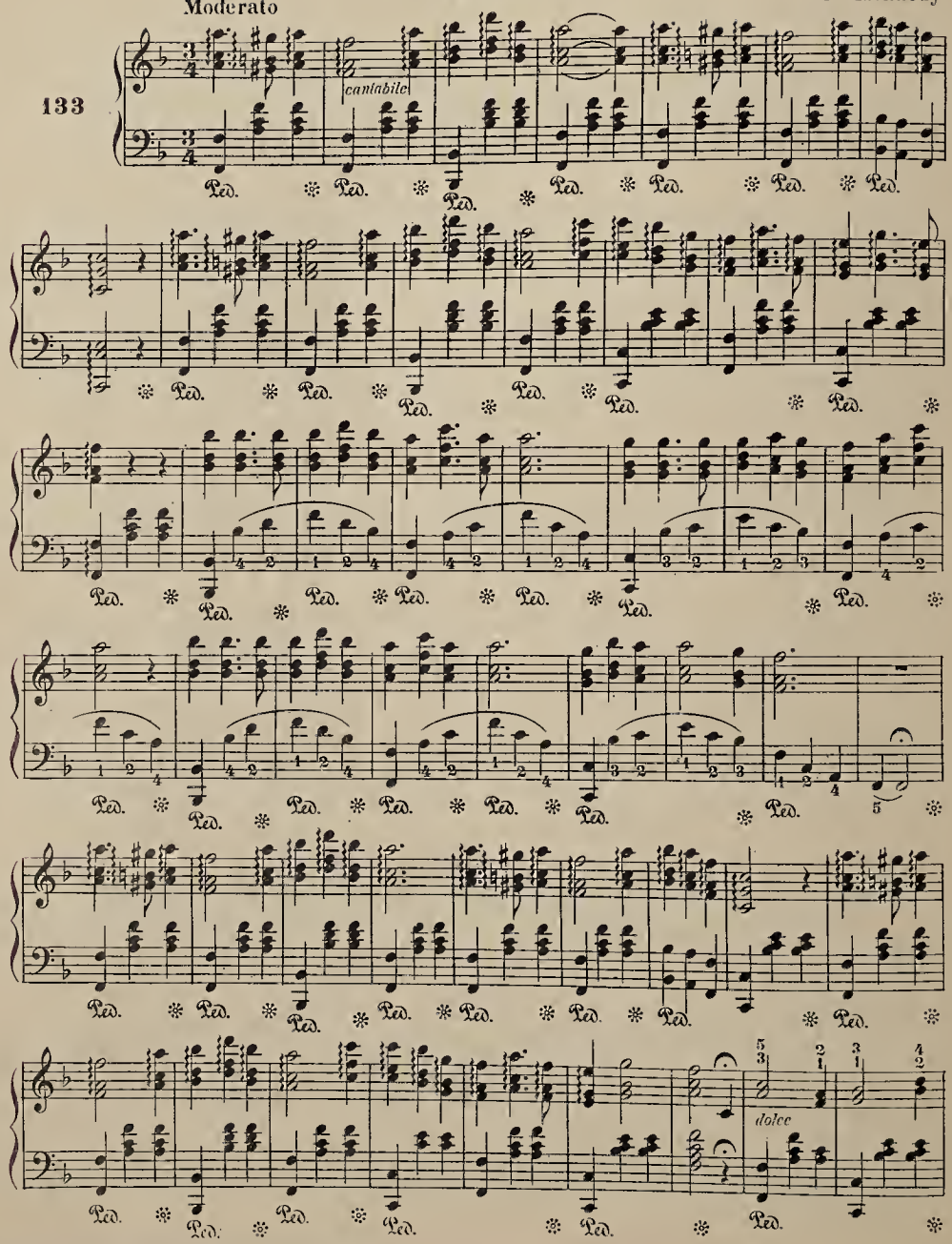
(Etoile de la Mer)

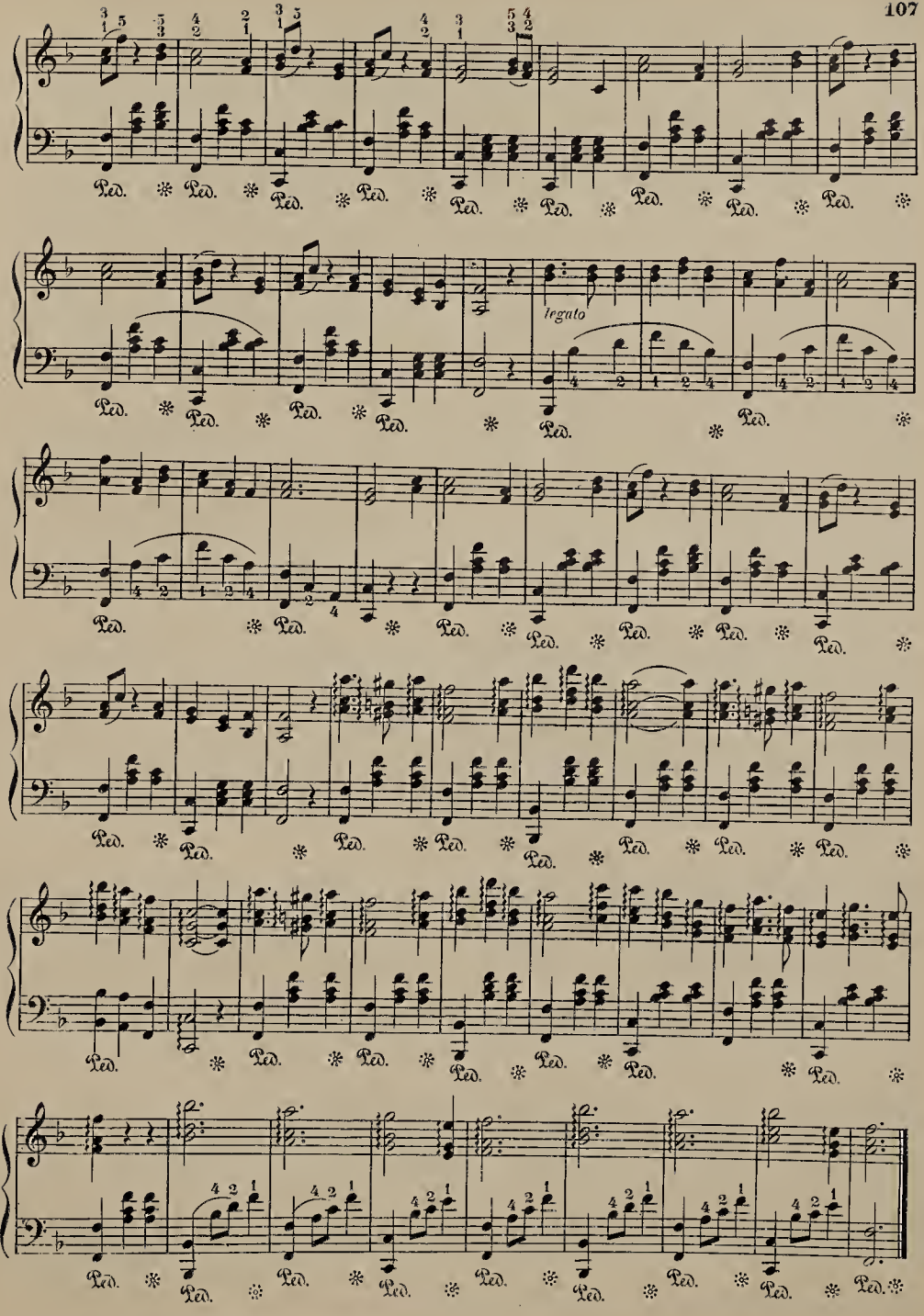
Rêverie

A. Kennedy

Moderato

133



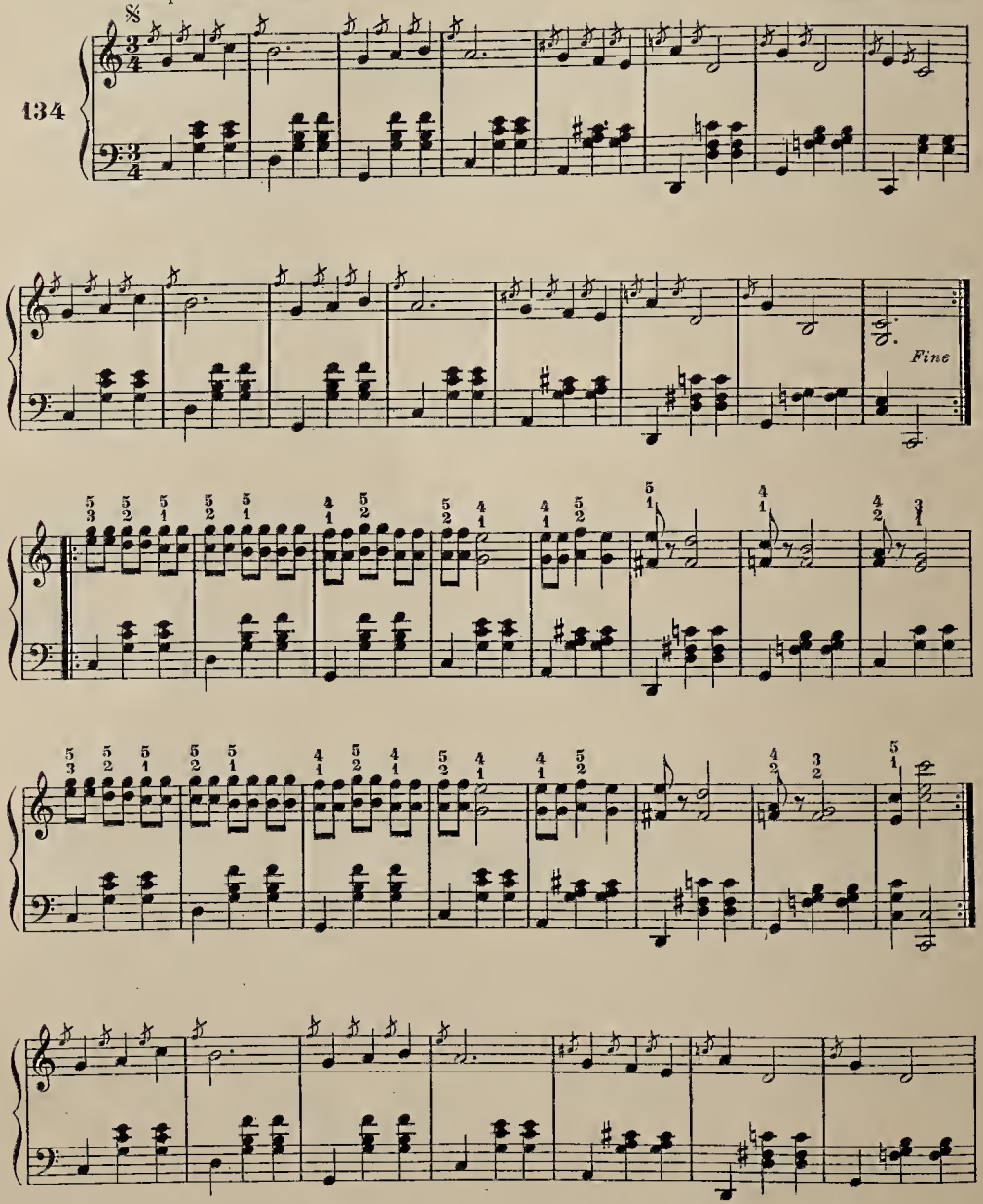

legato
Ped.

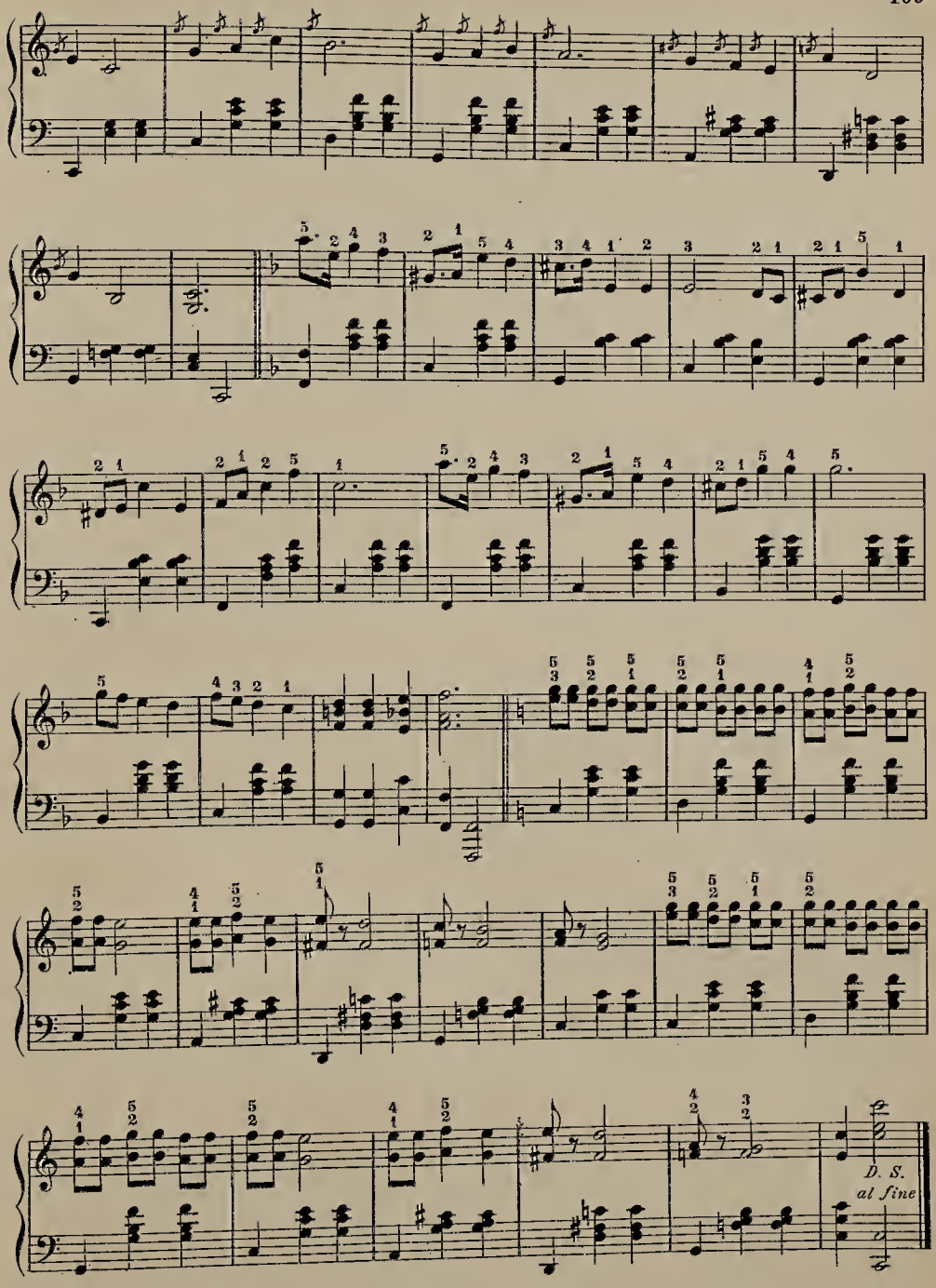
MOON WINKS

(Les Clins de la Lune)

Tempo di Mazurka

George Stevens



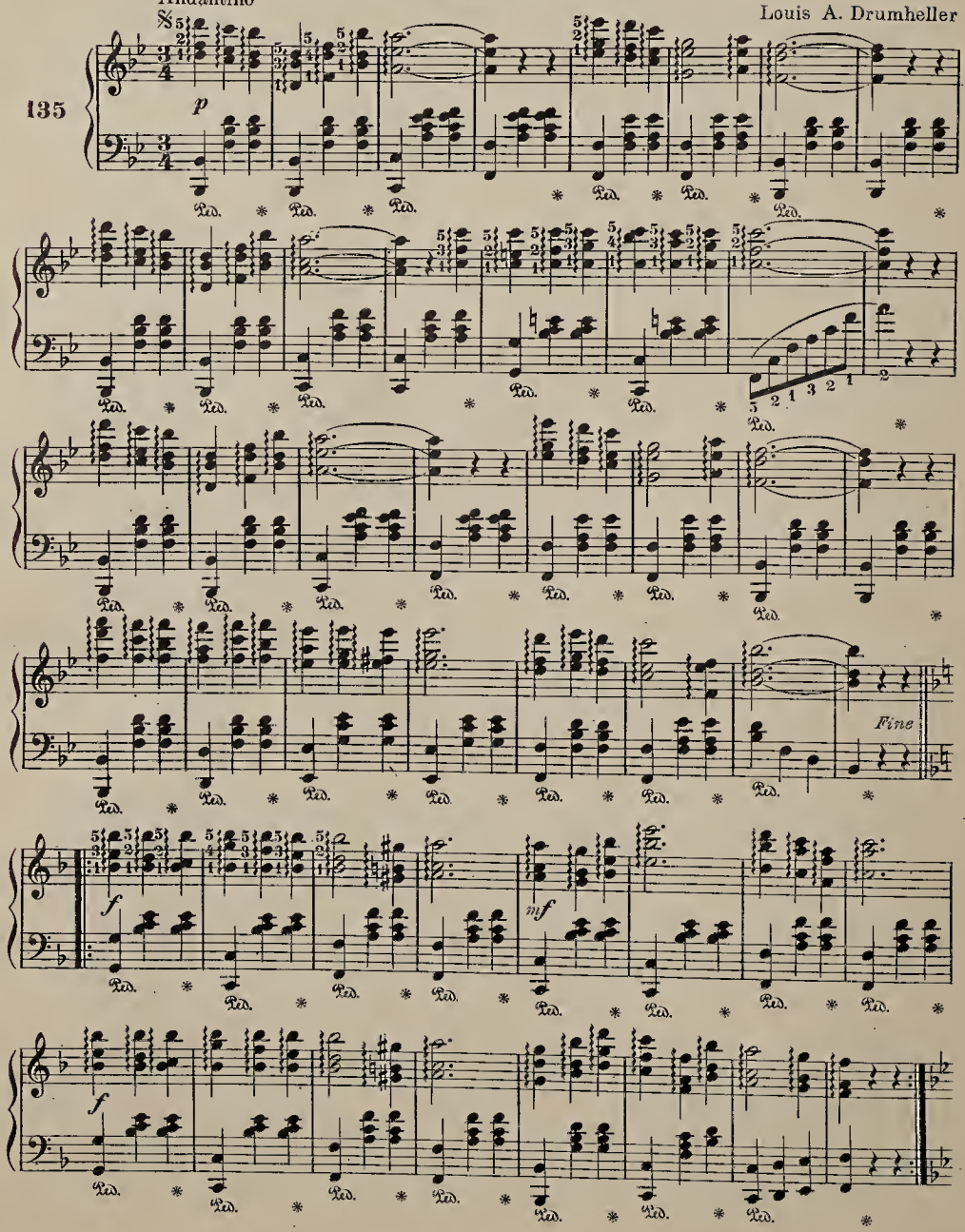

D. S.
al fine

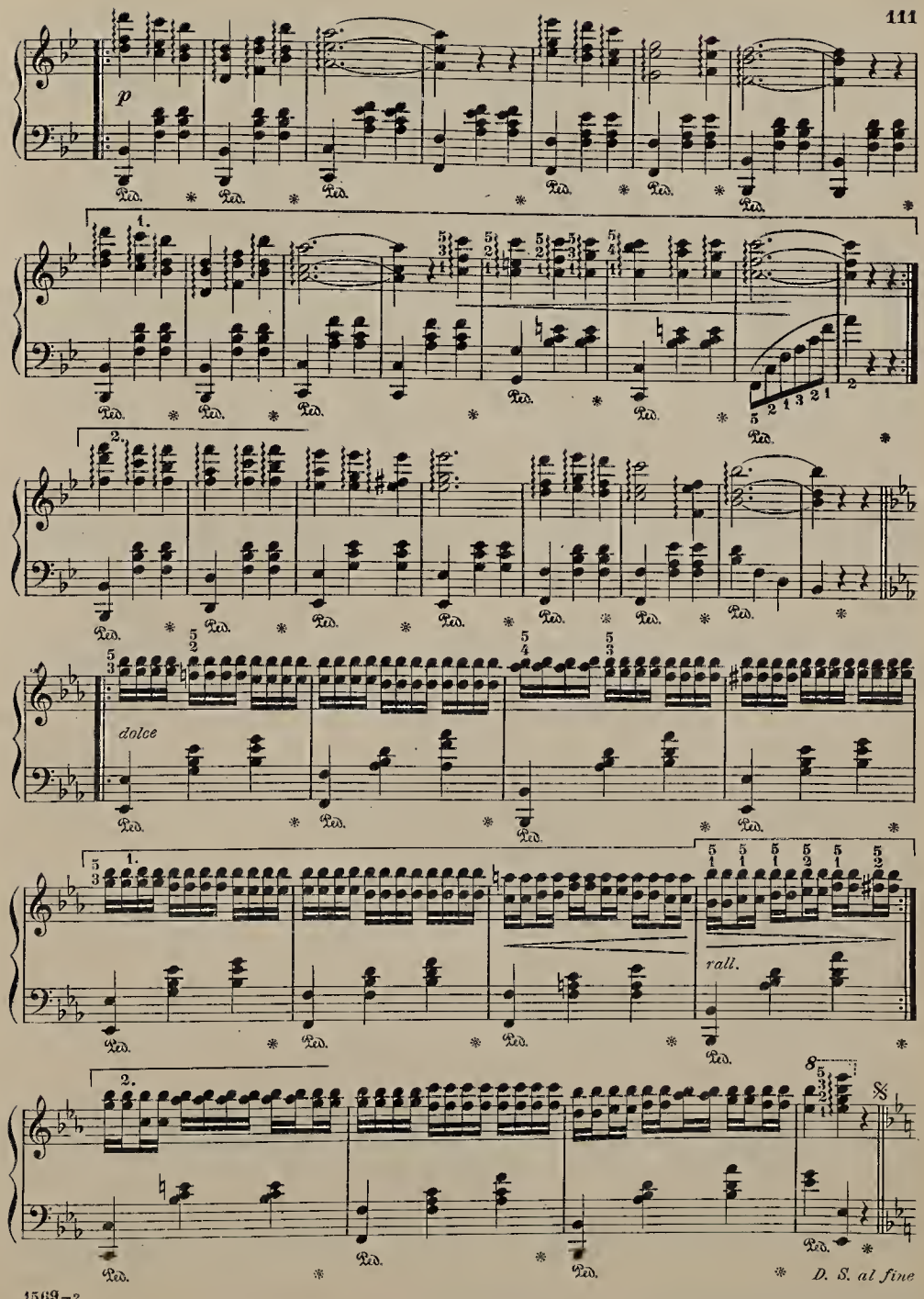
Beautiful Star of Heaven

(Magnifique Etoile du Ciel)

Andantino *Rêverie*

Louis A. Drumheller



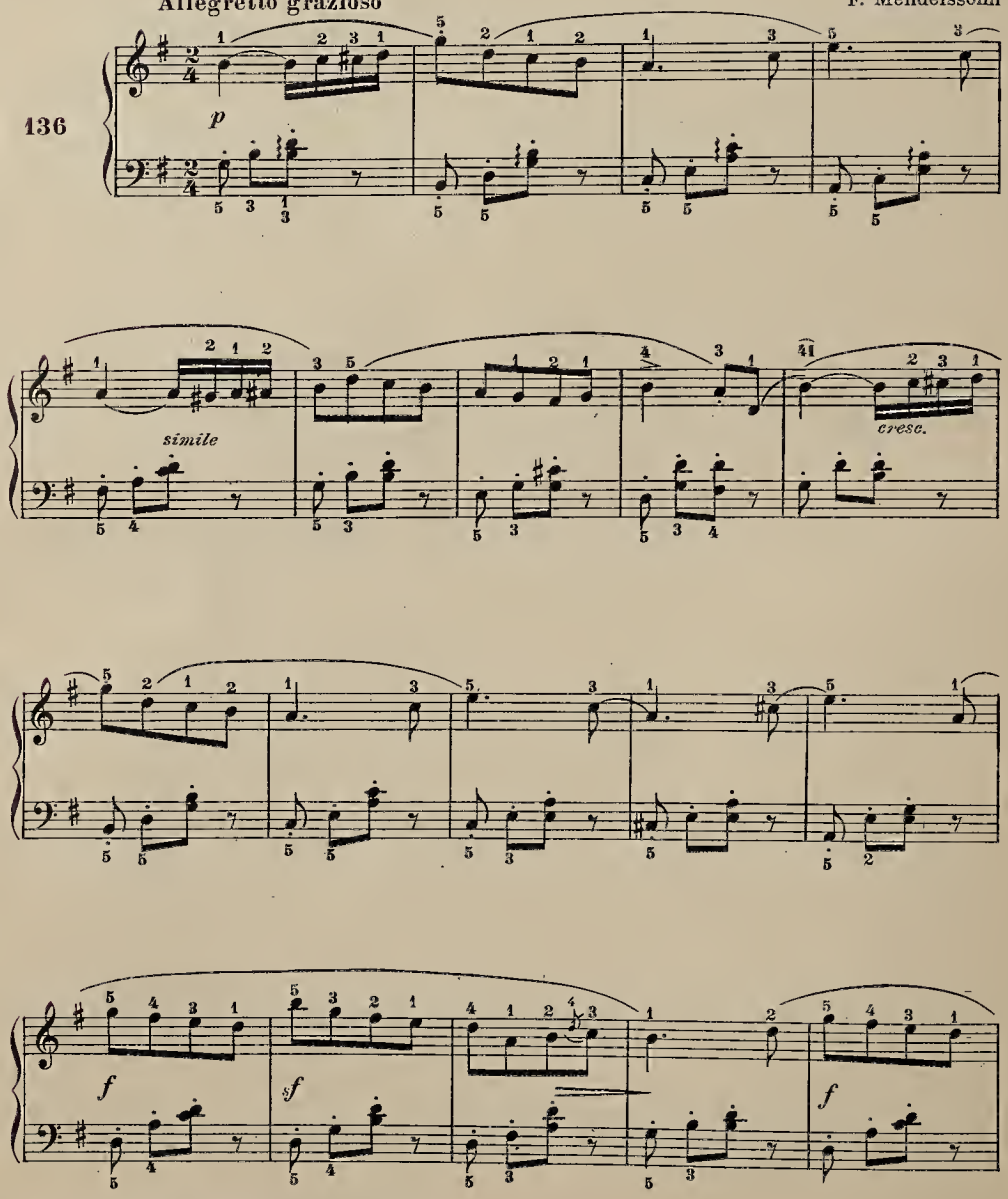

p
1.
2.
dolce
1.
2.
rall.
D. S. al fine

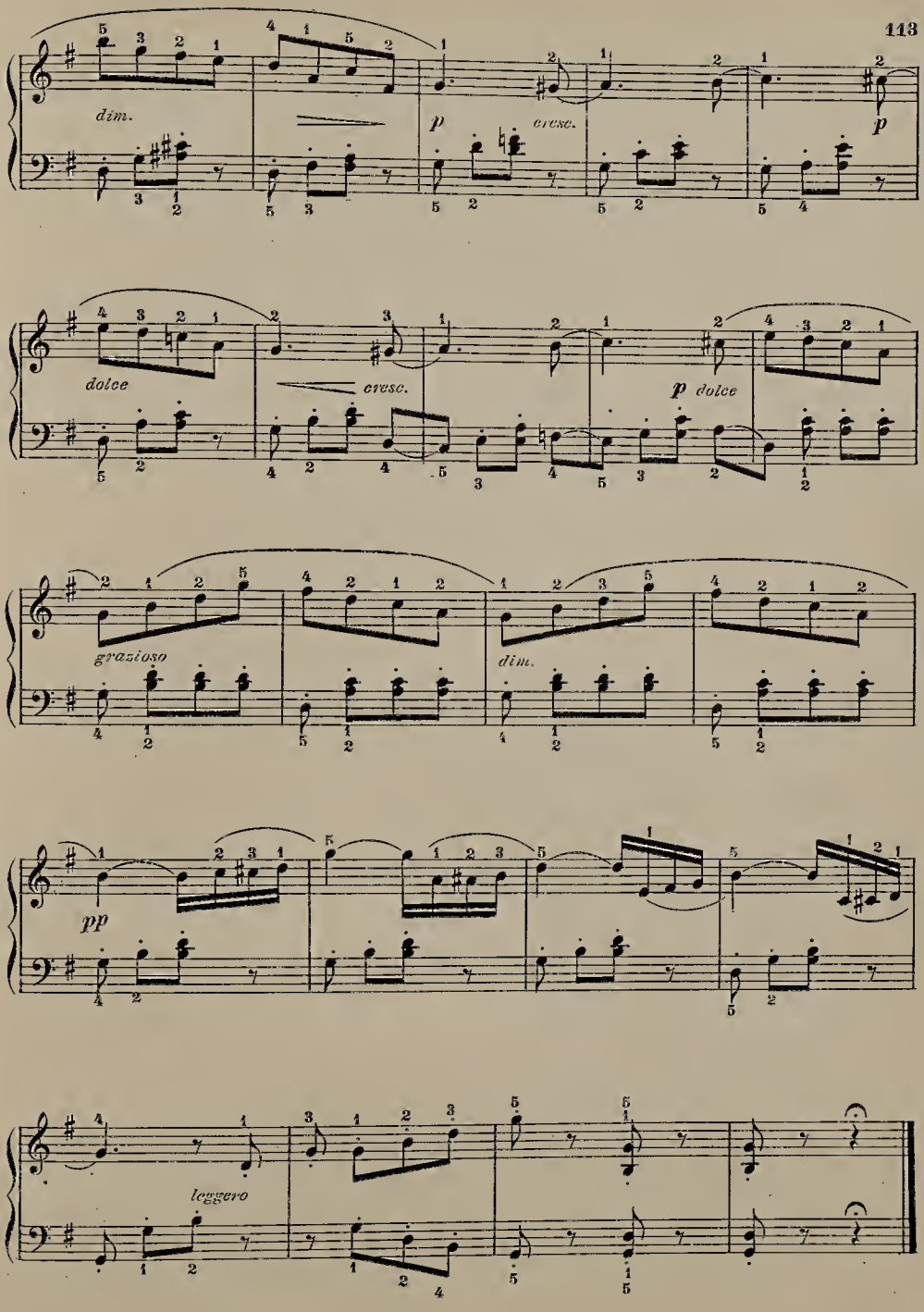
SPRING SONG

(Song without Words)

Le Chant du Printemps (Chant sans paroles)

Allegretto grazioso F. Mendelssohn



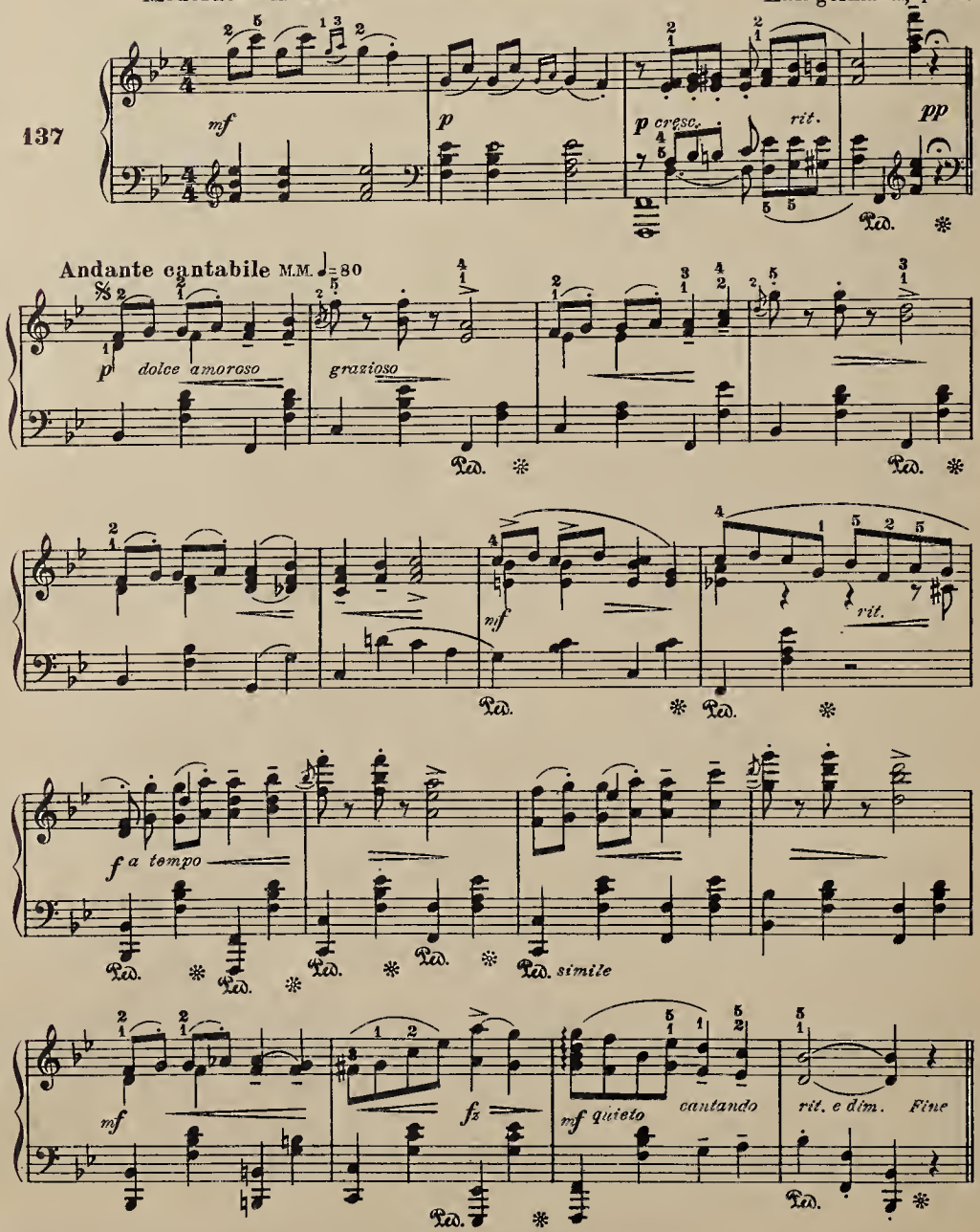

dim.
p
cresc.
p
dolce
cresc.
p dolce
grazioso
dim.
pp
leggero

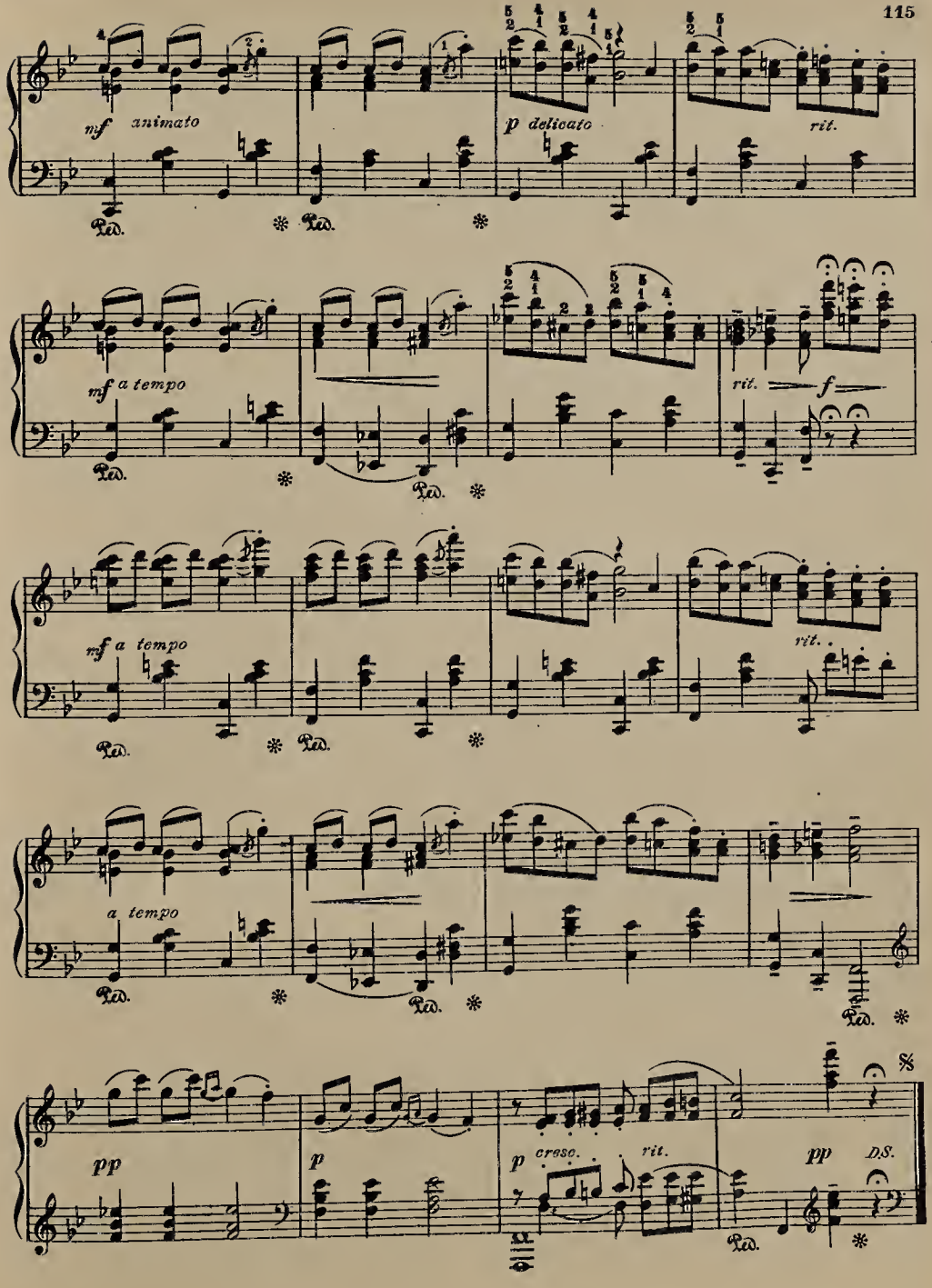
TWILIGHT CAPRICE

(Caprice au petit jouer)

Moderato M.M. ♩= 88

H. Engelmann, Op. 703.

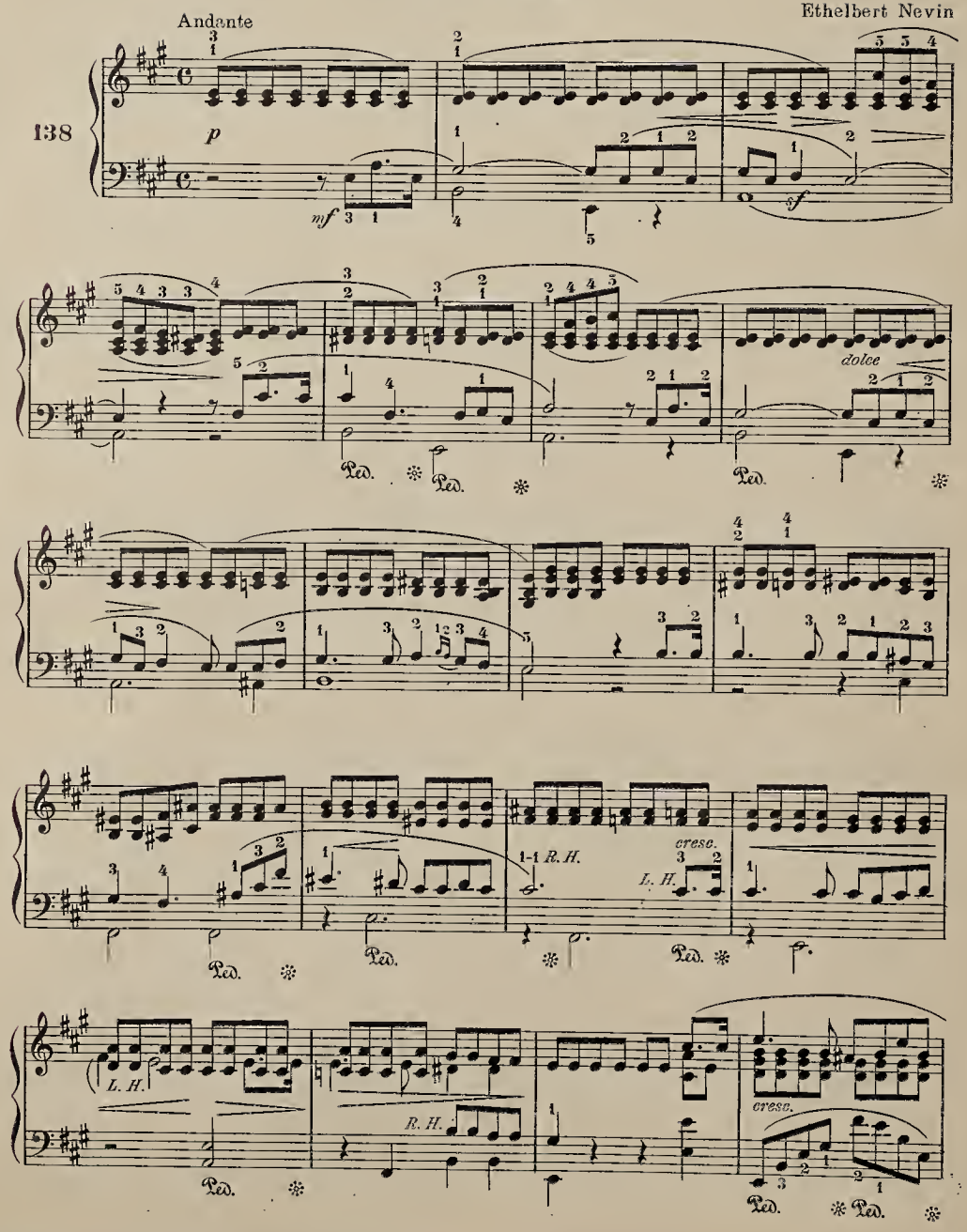


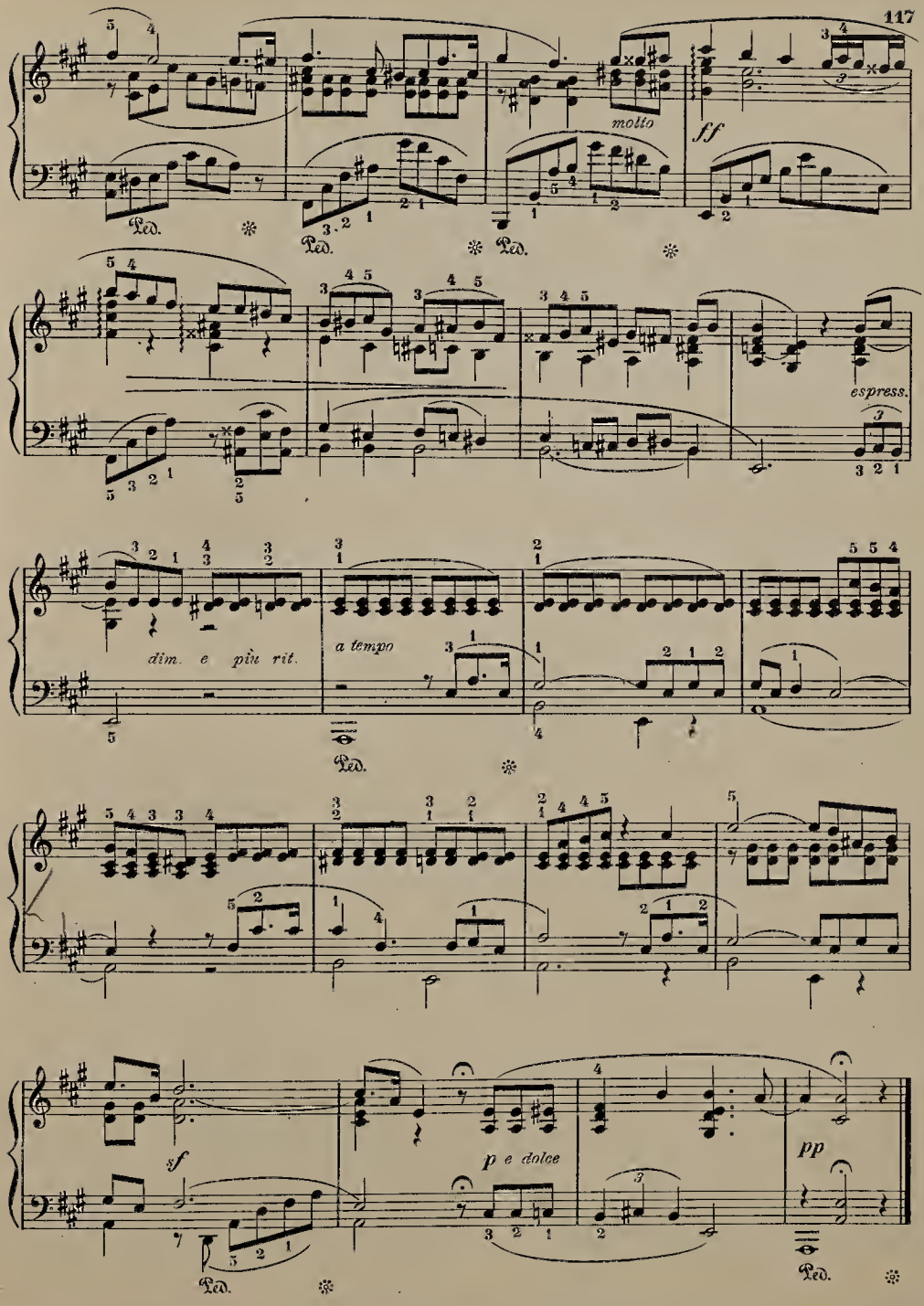

mf animato
p delicato
rit.
mf a tempo
rit.
f
mf a tempo
rit.
a tempo
pp
p
p cresc.
rit.
pp
D.S.
%

LOVE SONG

(Chant d'Amour)

Ethelbert Nevin



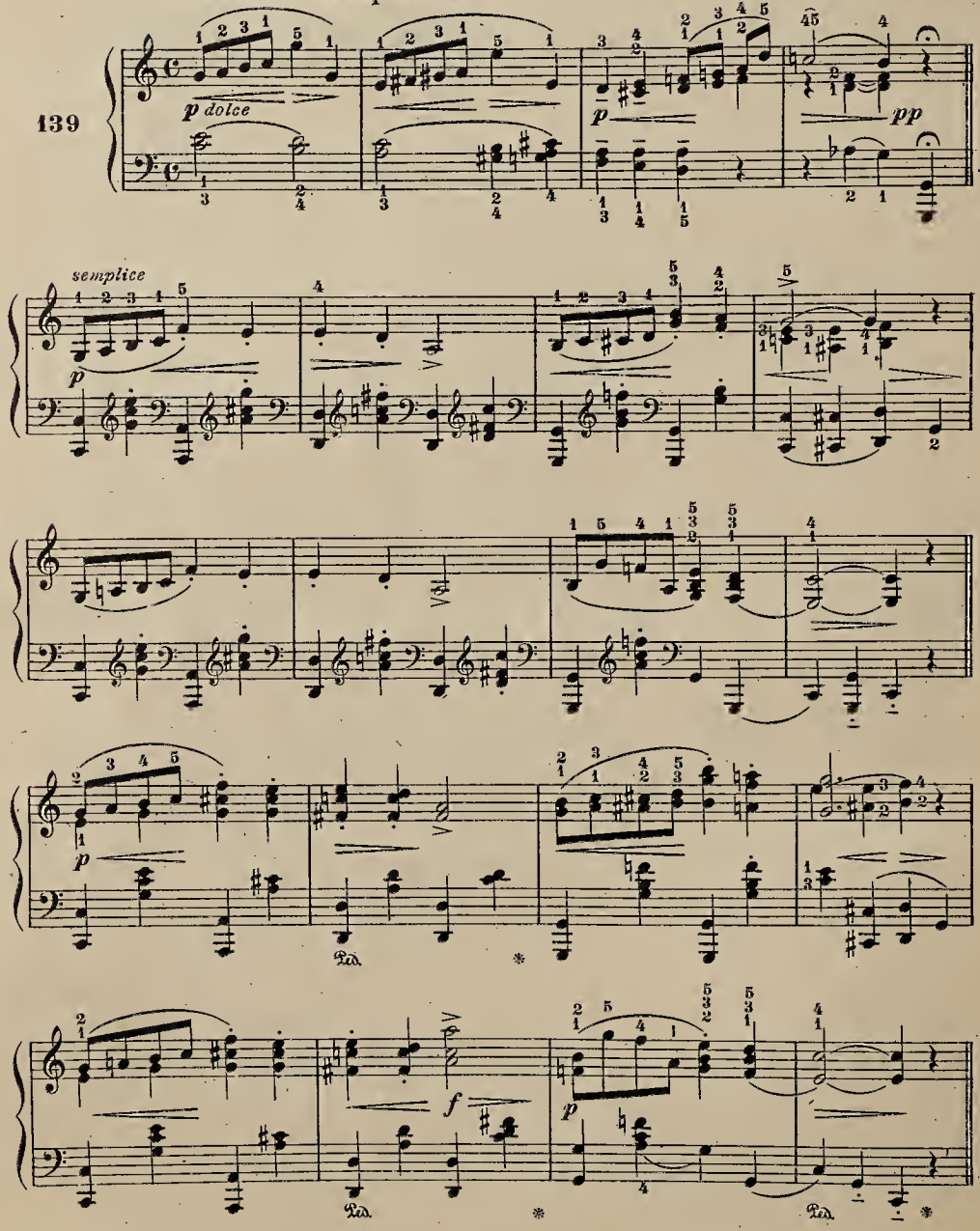

molto
ff
espress.
dim. e più rit.
a tempo
sf
p e dolce
pp
Ped.

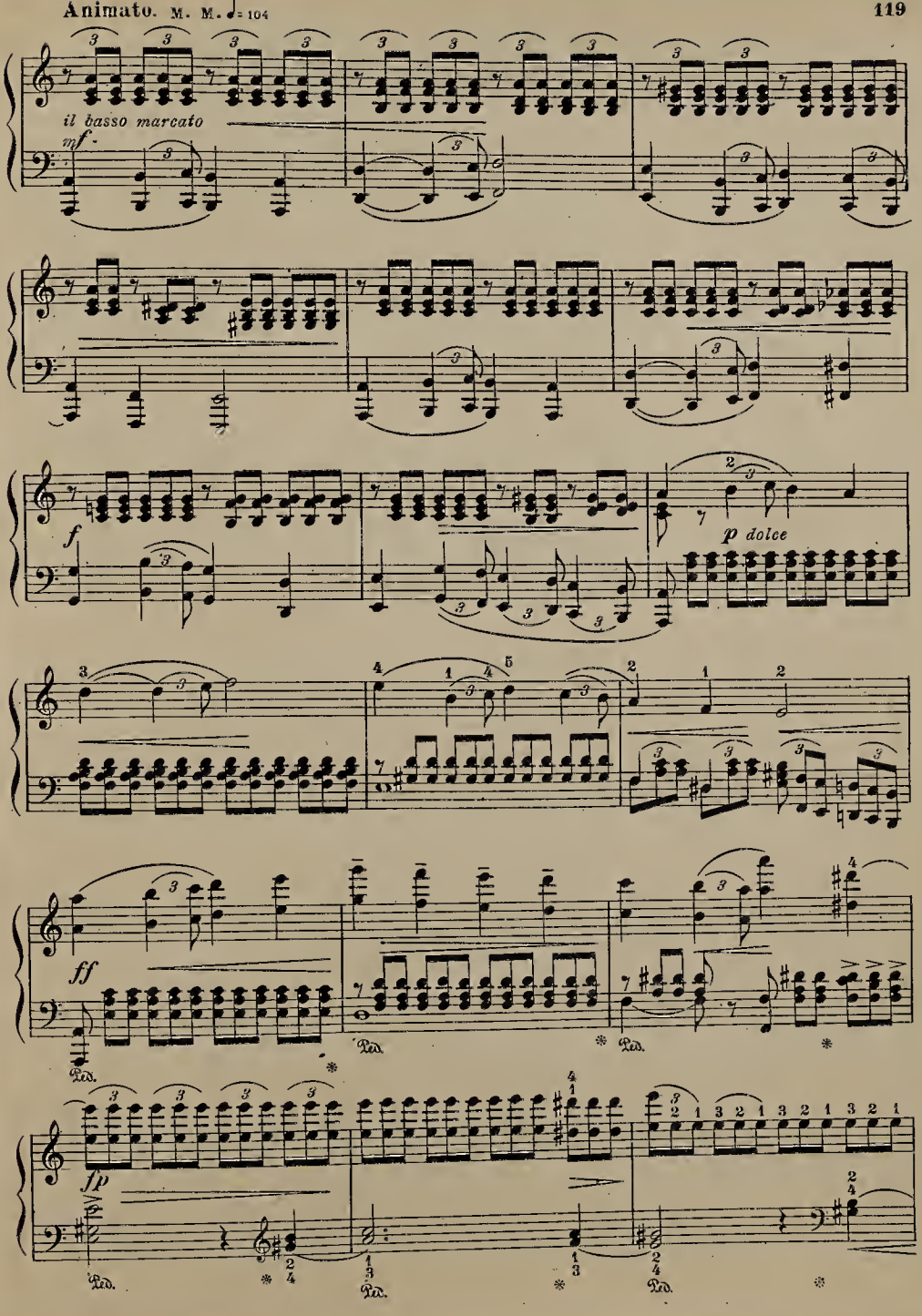
MELODY OF LOVE

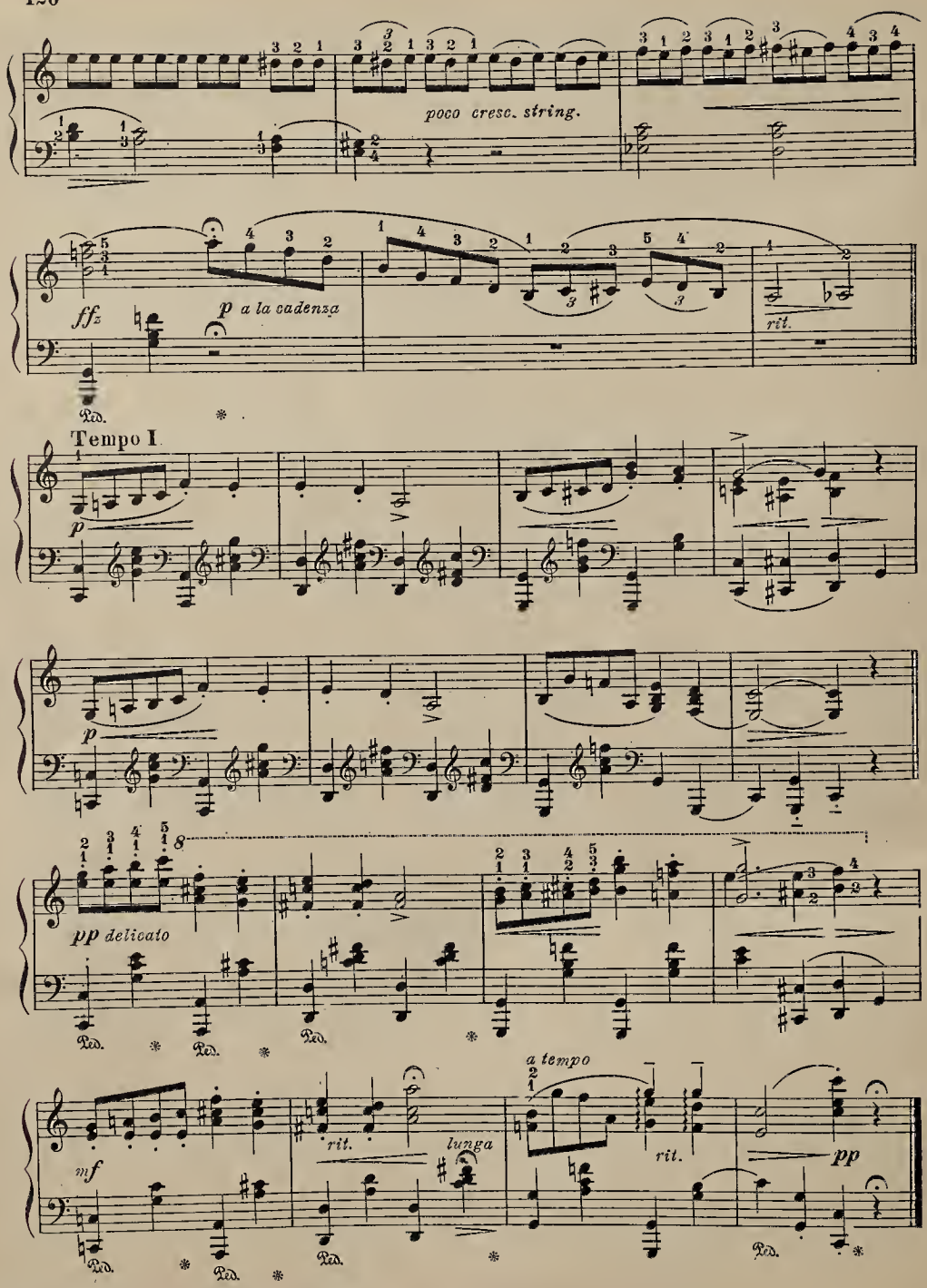
(Mélodie d'Amour)

H. Engelmann, Op. 600

Moderato e con espress. M. M. ♩=76




Animato. M. M. ♩= 104
il basso marcato
mf
f
p dolce
ff
fp
Ped.


poco cresc. string.
fffz
p a la cadenza
rit.
Ped.
Tempo I.
p
p
pp delicato
mf
rit.
lunga
a tempo
rit.
pp

DICTIONARY OF MUSICAL TERMS

(Italian) by for (ment.
ACCELERANDO, (It.) accelerating the move-
ACCOMPANIMENT, a part added to a princi-
pal one by way of enhancing the effect of the
composition.
ADAGIO, (It.) a very slow degree of movement.
ADAGISSIMO, (It.) extremely slow.
AD LIBITUM, (Latin) as will, or discretion.
This expression implies that the time of some
particular passage is left to the pleasure of the
performer; or that he is at liberty to introduce
whatever embellishments his fancy may suggest.
AFFETTUOSO, (It.) affectionate, tender.
AGITATO, CON AGITAZIONE, (It.) with agi-
(style of.
tation; anxiously. (ly.
AL, ALL', ALLA, (It.) to the; sometimes, in the
ALLEGREMENTE, (It.) with quickness.
ALLEGRETTO, (It.) somewhat cheerful, but not
so quick as allegro.
ALLEGRETTO-SCHERZANDO, (It.) moderately
playful and vivacious.
ALLEGREZZA, (It.) joy; as con allegrezza, joy-
fully, animatedly. (ly.
ALLEGRISSIMO, (It.) extremely quick and live-
ALLEGRO, (It.) quickly, lively. A term imply-
ing a rapid and vivacious movement, but
which is frequently modified by the addition
of other words; as, allegro agitato, quick,
with anxiety and agitation, &c.
AL SEGNO, AL SEG, or the character :S:, signi-
fies that the performer must return to a similar
character in the course of the movement, and
play from that place to the word fine, or to the
mark over a double bar.
ANDANTE, (It.) implies a movement somewhat
slow and sedate. This term is often modified,
both as to time and style, by the addition of
other words. (sante.
ANDANTINO, (It.) somewhat slower than an-
ANIMATO, CON ANIMA, ANIMOSO, (It.) with
animation, in a spirited manner.
A PIACERE, A PLACIMENTO, (It.) at the
pleasure of the performer.
APPOGGIATURA, (It.) a note of embellishment,
generally written in a small character.
APPOGGIATO, (It.) dwelt leaned upon.
ARIA, (It.) an air or song.
ARIOSO (It.) in the style of an air.
ARPEGGIANDO, (It.) Passages formed of the
ARPEGGIATO, } notes of chords taken in
ARPEGGIO, } rapid succession. In imita-
tion of the harp, are said to be in arpeggio.
ASSAI, (It.) very, extremely. This adverb is al-
ways joined to some other word, of which it
extends the signification; as, adagio assai,
very slow; allegro assai, very quick.
A TEMPO, } (It.) in the regular time.
A TEMPO GIUSTO, (It.) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (It.) implies
that the performer must directly commence
the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (It.) airs sung by the Venetian
gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (It.) well; as, BEN MARCATO, (It.) well
marked. This expression indicates that the
passage must be executed in a clear, distinct,
and strongly accented manner.
BIS, (Lat.) twice. A term which indicates that a
certain passage, distinguished by a curve drawn
over or under it, must be performed twice.
BRILLANTE, (It.) and (Fr.) an expression indi-
cating a showy and sparkling style of perfor-
(mance.
BRIO, } (It.) with brilliancy and spirit.
CON BRIO, }
BRISE, (Fr.) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an
ornamental and extemporaneous passage intro-
duced at the close of a song or piece of music.
CADENCE, (Fr.) a shake; also, a cadence in har-
mony; as cadence parfaite, a perfect cadence;
cadence rompue, an interrupted cadence.
CADENZA, (It.) a cadence, or close, at the termi-
nation of a song or other movement, introducing
some fanciful and extemporaneous embellish-
ment. (and quickness.
CALANDO, (It.) gradually diminishing in tone
CALORE, (It.) with much warmth and animation.
CANONE, (It.) a canon, or catch for several
voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (It.) in a graceful and singing style.
CANTANTE, (It.) a part to be executed by the
voice.
CAPELLA, ALLA, (It.) in the church style.
CAPO, (It.) the head, or beginning.
CAPRICCIO, (It.) a fanciful and irregular species
of composition. (humorous character.
CATCH, a vocal piece in several parts, of a
CAVATINA, (It.) an air of one movement or part
only, occasionally preceded by a recitative.
CHANT, (Fr.) in a song or melody; the vocal part.
CHE, (It.) than; as, poco più che andante, rather
slower than andante.
CHROMATIC, proceeding by semitones, or
formed by means of semitones.
CODA, (It.) a few bars added at the close of a
composition, beyond its natural termination.
COLLA PARTE, (It.) implies that the accompanist
must follow the principal part in regard to time.
CON, (It.) with; as, con expressione, with ex-
pression: con brio, with brilliancy and spirit.
CONCENTO, (It.) concord, agreement. A se-
lection of pieces sometimes so called.
CONCERTO, (It.) a composition intended to dis-
play the powers of some particular instrument
with orchestral accompaniments.
CON DOLCEZZA, (It.) with sweetness.
CON DOLCE, (It.) mournfully, with pathos.
CON GRAVITA, (It.) with gravity.
CON GRAZIA, (It.) with grace.
CON GUSTO, GUSTOSO, (It.) with taste.
CON IMPETO, (It.) with impetuosity.
CON MOTO, (It.) in an agitated style, with spirit.
CON SPIRITO, (It.) with quickness and spirit.
CRESCENDO, or CRES., (It.) with a gradually
increasing quantity of tone.
DA, (It.) by.
DA CAPO, or D.C., (It.) from the beginning; an
expression which is often written at the end of a
movement, to indicate that the performer must
return to, and finish with the first strain.
DAL, (It.) by; as, dal segno, from the sign; a
mark of repetition.
DECRESCENDO, (It.) gradually decreasing in
quantity of tone.
DELICATEZZA, (It.) delicacy; as con delicat-
ezze, with delicacy of expression.
DELICATO, (It.) delicately.
DIATONIC, (Greek) naturally, that is, accord-
ing to the degrees of the major or minor scale,
or by tones and semitones only.
DILUENDO, (It.) a gradual dying away of the
tone till it arrives at extinction.
DIMINUENDO, or DIM, (It.) implies that the
quantity of tone must be gradually diminished.
DI MOLTO, (It.) an expression which serves to
augment the signification of the word to which
it is added; as, allegro di molto, very quick.
DIVERTIMENTO, (It.) a short, light composi-
tion, written in a familiar and pleasing style.
DOLCE, or DOL., (It.) implies a soft and sweet
style.
DOLCEZZA, or CON DOLCEZZA, (It.) with
sweetness and softness. (style.
DOLCEMENTE, (It.) in a sweet and graceful
DOLOROSO, (It.) indicates a soft and pathetic
style.
E, ED, the Italian conjunction, and; as flauto e
violino, flute and violin; nobilmente ed ani-
mato, with grandeur and spirit.
ELEGANTE, } (It.) with elegance.
ELEGANTE,
ELEGANZA, (It.) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICA-
MENTE, (It.) with energy. (with expression.
ESPRESSIVO, or CON ESPRESSIONE, (It.)
ESTRAVAGANZA, (It.) extravagant and wild
as to composition and performance. (tion.
FACILITA, (It.) a facilitation, an easier adapta-
FANTAISIE, (Fr.) } a species of composition in
FANTASIA, (It.) } which the author gives free
scope to his ideas, without regard to those syste-
matic forms which regulate other compositions.
FINALE, the last piece of any act of an opera,
or of a concert; or the last movement of a sym-
phony or sonata in the German style.
FINE, (It.) the end.
FORTE, or FOR, or simply f, (It.) loud.
FORTISSIMO, or ff, (It.) very loud.
FORZANDO, or FORZ, or fz, implies that the
note is to be marked with a particular em-
phasis or force.
FUOCO, CON, (It.) with intense animation.
FURIOSO, or CON FURIA, (It.) with fire.
GAIEMENT, (Fr.) in a cheerful and lively style.
GALLOPADE, (Fr.) a galop; a quick, German
dance-tune.
GALOPPE, (Fr.) } a quick species of dance,
GALOP, (Ger.) } generally in 2-4 time.
GIUSTO, (It.) in just and exact time.
GLISANDO, (It.) to slide.
GRACES, ornaments, embellishments, sometimes
indicated by the composer, sometimes spontan-
eously introduced by the performer. The most
important of these are the appoggiatura, the
turn, and the shake.
GRANDIOSO, (It.) in a grand and elevated style.
GRAN GUSTO, (It.) in an elevated, grand style.
GRAVAMENTE, (It.) dignified and solemn.
GRAVE, (It.) the slowest degree of movement,
also, a deep, low pitch in the scale of sounds.
GRAVITA, (It.) gravity; as, con grevita, with
gravity. (movement.
GRIPPETTO, (It.) a group of notes; a turn.
GRUPPO, (It.) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (It.) with
taste. (grace, elegantly.
IL, (It.) the. (ly.
IMITAZIONE, (It.) an imitation.
IMPETUOSO, (It.) with impetuosity, impetuous-
IMPROMPTU, (Fr.) an extemporaneous produc-
tion. (poraneously.
IMPROVISARE, (It.) to compose or sing extem-
IN, (It.) in; as in tempo, in time.
INNOCENTE, INNOCENTEMENTE, (It.) in an
artless and simple style. (ment.
INTERLUDE, an intermediate strain or move-
INTRADA, } (It.) a short, introductory
INTRODUZIONE, } movement.
ISTESSO, (It.) the same; as, istesso tempo, the
same time.
LARGHETTO, (It.) indicates a time slow and
measured in its movement, but less so than
LARGHISSIMO, (It.) extremely slow. (large.
LARGO, (It.) a very slow and solemn degree
of movement.
LEGATO, (It.) in a smooth and connected manner.
LEGATISSIMO, (It.) exceedingly smooth and
connected.
LEGGEREMENT, (Fr.) with lightness and gayety
LEGGIADRO, (It.) light, gentle.
LEGGIERAMENTE, (It.) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (It.) with
lightness, or facility of execution.
LEGGIERISSIMO, (It.) with the utmost light-
ness and facility.
LENTANDO, (It.) with increasing slowness.
LENTEMENTE, } (It.) in slow time.
LENTO, }
LIAISON, (Fr.) smoothness of connection; also
a bind or tie.
LOCO, (It.) This word implies that a passage is
to be played just as it is written in regard to
pitch; it generally occurs after 8va ulta, or
8va bassa.
MA, (It.) but; as, allegro ma non troppo, quick,
but not too much so.
MAESTOSO, (It.) with majestic and dignified
expression.
MAIN, (Fr.) the hand; as, main droite, main
gauche, or M.D., M.G., the right and left hand
in piano music.
MARCATO, (It.) in a marked and emphatic style.
MARCIA, (It.) a march.
MARZIALE, (It.) in a martial style.
MELANGE, (Fr.) a composition founded on sev-
eral favorite airs; a medley.
MEME, (Fr.) the same; as, meme mouvement,
in the same time.
MESTO, (It.) mournfully, sadly, pathetically.
MESTOSO, (It.) sadly, pensively.
METRONOME, (Fr.) an ingenious instrument for
indicating the exact time of a musical piece
by means of a pendulum, which may be short-
ened or lengthened at pleasure.
MEZZO, (It.) in a middling degree of manner; as
mezzo forte, rather loud; mezzo piano, rather soft.
MEZZO CARATTERE, (It.) implies a moderate de-
gree of expression and execution. (quickness.
MODERATO, (It.) with a moderate degree of
MOLTO, (It.) very, extremely; as, molto allegro,
very quick; molto adagio, extremely slow.
MORCEAU, (Fr.) a piece of musical composi-
tion of any kind.
MORDENTE, (It.) a beat or transient shake.
MORENDO, (It.) gradually subsiding in regard
to tone and time; dying away.
MOSSO, (It.) movement; as, più mosso, with
more movement, quicker.
MOTO, or CON MOTO, (It.) with agitation.
MOVIMENTO, (It.) time, movement.
NOBILE,
NOBILEMENTE, } (It.) with nobleness, grandeur.
NOTTURNO, (It.) a composition, vocal or in-
strumental, suitable for evening recreation,
from its elegance and lightness of character.
O, (It.) or; as, flauto e violino, flute or violin.
OBLIGATO, or OBLIGATI, (It.) a part or parts
of a composition, indispensable to its just per-
formance, and which, therefore, cannot pro-
perly be omitted.
OTTAVA, or 8va, (It.) an octave. This word is
generally joined with alta or bassa; the first
signifies that the passage to which it is ap-
plied must be played an octave higher than
it is written; the second, that it must be
played an octave lower.
PASSIONATE, (It.) in an impassioned manner.
PATETICO, (It.) pathetically.
PATHETIQUE, (Fr.) pathetic.
PASTORALE, (It.) in a soft and rural movement.
PEDALE, (It.) a pedal, or stationary bass. In piano
music, this term implies that the performer must
press down the pedal which takes off the dampers
PERDENDO, PERDENDOSI, or PERDEN, (It.)
implies a gradual diminution, both in the
quantity of tone and speed of movement.
PEU, (Fr.) a little. (an incomplete idea.
PHRASE, a short musical sentence, containing
PIACERE, (It.) will, pleasure; as, 2 piacere, at
the performer's pleasure in regard to time.
PIANISSIMO, or pp. (It.) extremely soft.
PIANO, or p. (It.) soft.
PIU, (It.) an adverb of augmentation; as, più
presto, quicker; più piano, softer.
PIANTIVO, (It.) expressively, plaintively.
PLUS, (Fr.) more; as, plus anime, with greater
animation.
POCO, (It.) a little, rather, somewhat; as, poco
presto, rather quick; poco piano, somewhat soft.
POCO A POCA, (It.) by degrees, gradually; as
poco a poco crescendo, louder and louder by degrees;
poco a poco diminuendo, softer and softer by de-
grees.
POI, (It.) then; as, piano poi forte; soft then loud.
POLACCA, (It.) } a slow, Polish dance, in 3-4
POLONAISE, (Fr.) } time, of a peculiar rhy-
POLONOISE, (Fr.) } thmical construction as
the melodial members usually terminate on the
third accent of the bar.
POMPOSO, (It.) in a grand and pompous manner.
PORTAMENTO, (It.) the manner of sustaining
and conducting the voice; a gliding from one
note to another.
POSSIBILE, (It.) possible; as, più forte possi-
bile, as loud as possible.
POTPOURRI, (Fr.) a fantasia of favourite airs.
PRECIPITATO, (It.) in a hurried manner.
PRECISIONE, (It.) with a precision, exactitude.
PRELUDIO, (It.) a prelude or introduction.
PREMIERE, (Fr.) first; as, premiere fois, first
time.
PRESTISSIMO, (It.) the most rapid degree of
movement.
PRESTO, (It.) very quick.
PRIMO, (It.) first; as, violino primo, first violin;
tempo primo, in the first or original time.
QUADRILLE, (Fr.) a French dance.
QUASI, (It.) in the manner or style of; as,
quasi allegretto, like an allegretto.
RABBIOSO, (It.) with calmness or repose; quietly.
RADDOLCENDO, } (It.) with augmented soft-
RADDOLCENTE, } ness.
RALLENTANDO, (It.) implies a gradual dimi-
nution in the speed of the movement, and a
corresponding decrease in the quantity of the
(tone.
RAPIDE, (It.) rapidly.
REFRAIN, (Fr.) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or rf., or rfz.
(It.) with additional tone and emphasis.
ROMANCE, (Fr.) } a short, lyric tale, set to mu-
ROMANZA, (It.) } sic; or a simple and ele-
gant melody suitable to such words.
RONDEAU, (Fr.) } a composition of several
RONDO, (It.) } strains or members, at the
end of each of which the first part is repeated.
RITENENTE, RITENUTO, (It.) a keeping back
or decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO,
or SCHERZ, (It.) in a light, playful and sport-
ive manner.
SEGNO, or :S:, (It.) a sign; as, al segno, return
to the sign; dal segno, repeat from the sign.
SEGUE, SEGUITO, (It.) now follows; or, as fol-
lows; as, segue il coro, the chorus follows; segue
la finale, the finale now follows. It is also
used in the sense of, in similar or like manner,
to show that a subsequent passage is to be
played like that which precedes it.
SEMPLICE, SEMPLICEMENTE, (It.) with sim-
plicity, artlessly.
SEMPRE, (It.) always; as, sempre staccato, al-
ways staccato or detached; sempre forte, always
loud; sempre più forte, continually increasing
SERIOSO, (It.) in a serious style. (in force.
SEPPEGGIANDO, (It.) gently and silently
creeping onward, quietly advancing.
SFORZATO, SFORZANDO, or sf., (It.) implies
that a particular note is to be played with
emphasis.
SICILIANA, (It.) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling
a dance peculiar to the peasantry of Sicily.
SINFONIA, (It.) a symphony or orchestral com-
position in many parts.
SLENTANDO, (It.) a gradual diminution in the
time or speed of the movement. (tone.
SMORZANDO, (It.) a gradual diminution as to
SOAVE, (It.) in a soft, sweet and delicate style.
SOGGETTO, (It.) the subject or theme.
SOLI, plural of SOLO, (It.) implies that two or
more principal parts play or sing together.
Such parts, of course are never doubled.
SOLO, SOLA, (It.) alone; a composition, or even
a passage, for a single voice or instrument.
SONATA, (It.) } a composition consisting of
SONATE, (Fr.) } several movements, generally
for a single principal instrument, with or
without accompaniments.
SOSTENUTO, or SOST, (It.) sustained, continu-
ous in regard to tone.
SPIRITO, CON SPIRITO, (It.) with spirit.
SPIRITOSO, (It.) with great spirit.
STACCATO, (It.) implies that the notes are to be
played distinct, and detached from one an-
STRETTA, (It.) hurried. (other.
STESSO, (It.) the same. (quickly.
SUBITO, (It.) quickly; as, volti subito, turn
SUITE, (Fr.) a series, a collection; as, une
suite de pieces, a series of lessons.
SYNCOPATE, (It.) in a constrained and synco-
pated style.
SYNCOPATION, the connecting the last note of
one bar to the first note of the next, so as to form
but one note of a duration equal to both, this dis-
places the accent, and produces a peculiar effect.
TACET, (Lat.) implies that during a movement or
part of a movement, some particular instruments
are to be silent; as flauto tacet, the flute is not to play.
TANTO, NON, (It.) not so much; not too much.
TARDO, (It.) slowly, in a dragging manner
TEMA, (It.) a subject or theme.
TEMPESTOSO, (It.) in a tempestuous manner.
TEMPO COMODO, (It.) in a convenient degree
of movement.
TENDREMENT, (Fr.) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENER-
EZZA, (It.) tenderly.
TENUTO, or TEN, (It.) implies that a note or
notes must be sustained or kept down the full
THEME, (Fr.) a subject. (time.
TIMOROSO, (It.) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON
TRANQUILLEZZA, (It.) tranquility, compos-
edly.
TREMENDO, (It.) with a tremendous expression,
horribly.
TREMANDO, } (It.) implies the reiteration of a
TREMOLATE, } note or chord with great ra-
TREMOLO, } pidity, so as to produce a
tremulous kind of motion.
TRILLANDO, (It.) a succession of shakes on
different notes.
TRILLE, (Fr.) }
TRILLO, (It.) } a shake.
TRIO, (It.) a piece for three voices or instru-
ments. This term also denotes a second move-
ment in a waltz, march, minuet, &c., which al-
ways leads back to a repetition of the first
or principal movement.
TRIPLET, a group of three notes, arising from
the division of a note into three equal parts
of the next inferior duration.
TUTTA, FORZA, (It.) with the utmost vehem-
ence; as loud as possible.
TUTTI, (It., plural) all; a term used to point
out those passages where all the voices or in-
struments or both are to be introduced.
UN, (It.) a; as, un poco, a little.
VALSE, (It.) } a waltz.
VALSE, (Fr.) }
VELOCE, or CON VELOCITA, (It.) in rapid
time.
VELOCISSIMO, (It.) with extreme rapidity.
VIBRANTE, (It.) a peculiar manner of touch-
ing the keys of the piano.
VIGOROSO, VIGOROSAMENTE, (It.) boldly,
vigorously.
VISTAMENTE, (It.) } with quickness.
VITE, (Fr.) }
VIVACE, VIVAMENTE, or CON VIVACITA,
(It.) with briskness and animation.
VIVACISSIMO, (It.) with extreme vivacity.
VIVACITA, (It.) vivacity.
VIVO, CON VIVEZZA, (It.) animated, lively.
VOCE, (It.) the voice.
VOLANTE, (It.) in a light and rapid manner.
VOLTA, (It.) time of playing a movement, as,
prima volta, the first time of playing, &c.
VOLTA SUBITO, or V. S., (It.) turn over the
page quickly.

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